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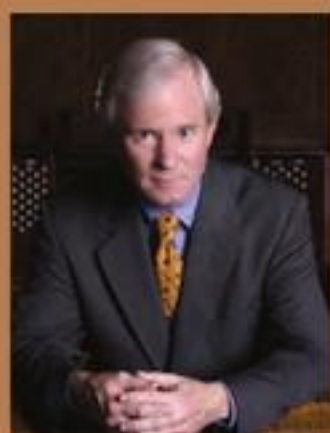
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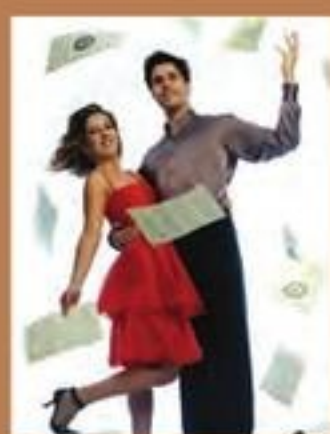
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Official journal of the American Guild of Organists dedicated to furthering its ideals, objectives, and cultural and educational aspirations.
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APRIL 2013 VOL. 47 NO. 4

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A M E R I C A N
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O R G A N I S T S

AGO National Headquarters

THE AMERICAN ORGANIST MAGAZINE
475 Riverside Drive, Suite 1260, New York, NY 10115
Telephone: 212-870-2310 • Fax: 212-870-2163
info@agohq.org • www.agohq.org

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EDITORIAL: Address all editorial correspondence to THE AMERICAN ORGANIST, 42 Dove St., Albany, NY 12210. The editorial deadline is the first of the second preceding month (March issue closes January 1). Prospective authors of feature-length articles should refer to the style sheet posted online at Agohq.org before making submissions.

ADVERTISING: Address all advertising correspondence to THE AMERICAN ORGANIST, 42 Dove St., Albany, NY 12210. Telephone: 212-870-2310. Closing date for all advertising material: 15th of second preceding month (January 15 for March issue). Rate card available on the AGO Web site (Agohq.org).

AGO NATIONAL OFFICERS

President

Eileen Guenther, DMA
Wesley Theological Seminary
4500 Massachusetts Avenue NW
Washington, DC 20016
202-885-8628 (w)
202-855-8605 (Fax)
agoprez@gmail.com

Vice President

John Walker, FAGO, DMA
Brown Memorial Presbyterian Church
1316 Park Avenue
Baltimore, MD 21217
410-523-1542 (w)
410-244-8424 (h)
410-523-5501 (Fax)
jw4700@gmail.com

Secretary/Councillor for Membership Development

Lois Z. Toepfner, MM
4 Wessonville Village Way
Westborough, MA 01581
508-366-0509 (h/Fax)
978-376-4036 (c)
978-443-8350 (w)
loistoepfner@gmail.com

Treasurer/Councillor for Finance and Development

Calvert Johnson, DM
11150 Big Canoe
102 Highland Farms Court
Big Canoe, GA 30143
404-373-0748 (c)
706-268-1049 (h/Fax)
cjohnson@agnesscott.edu

Councillor for Education

Joyce Shupe Kull, FAGO, CHM, DMA
6218 West 84th Avenue
Arvada, CO 80003-1213
303-431-4632 (h)
jskullmail@msn.com

Councillor for Competitions and New Music

Christian Lane
The Memorial Church, Harvard University
One Harvard Yard
Cambridge, MA 02138
917-575-4113 (cell)
617-495-5508 (w)
christian.lane@mac.com

Councillor for Conventions

Mark A. Babcock, MM
Central College
812 University, Campus Box 6100
Pella, IA 50219
641-628-5102 (w)
515-577-5138 (cell)
babcockm@central.edu

Councillor for Professional Development

Marlene Hallstrom, CAGO, MM, MMUSED
5311 East 27th Street North
Wichita, KS 67220
316-304-6089 (w)
316-687-3135 (h)
mhallstrom@cox.net

Chaplain

Don E. Saliers
Wm. R. Cannon Distinguished Professor
of Theology and Worship Emeritus
Emory University
735 Lullwater Road NE
Atlanta, GA 30307
404-378-9682 (h)
404-493-2370 (c)
dsalier@emory.edu

Executive Director

James E. Thomashower, CAE, BA
American Guild of Organists
475 Riverside Drive, Suite 1260
New York, NY 10115
212-870-2310
212-870-2163 (Fax)
jet@agohq.org

AGO REGIONAL OFFICERS

Councillor for Region I

Cheryl Duerr, AAGO, MM
267 Concord Avenue
Lexington, MA 02421
617-852-3533 (cell)
clduerr@gmail.com

Councillor for Region II

Agnes Armstrong, CAGO, MA, MS
168 Main Street
P.O. Box 19
Altamont, NY 12009
518-861-8862 (w)
518-861-5370 (h)
804-353-9266 (Fax)
agnesrosea@aol.com

Councillor for Region III

Glenn L. Rodgers, AAGO, MMUS
103 Tarlton Court
Delran, NJ 08075
856-222-9369 (c)
856-461-1268 (h)
gcrodgers@aol.com

Councillor for Region IV

Laura R. Ellis, DMA
4609 NW 20th Drive
Gainesville, FL 32605
352-692-5823 (h)
lrellis@ufl.edu
<http://agoregionivblog.blogspot.com>

Councillor for Region V

David K. Lamb, CAGO, DMUS
First United Methodist Church
618 8th Street
Columbus, IN 47201
812-372-2851 (w)
812-376-4139 (h)
812-378-2828 (Fax)
lambd61@sbcglobal.net

Councillor for Region VI

Marilyn Schempp, SPC, MM, NCTM
809 Plum Creek Road
Sioux Falls, SD 57105
605-332-0038 (h)
605-521-9636 (cell)
605-334-0671 (Fax)
mmschempp@sio.midco.net

Councillor for Region VII

Michael Bedford, AAGO, CHM, DMA
St. John's Episcopal Church
4200 South Atlanta Place
Tulsa, OK 74105-4331
918-742-7381 (w)
918-742-7390 (Fax)
918-346-8104 (c)
mbedford@sjtulsa.org

Councillor for Region VIII

Dean G. Jamieson, PHD
19038 22nd Avenue NW
Shoreline, WA 98177-2828
206-546-2298 (h)
djamie88organ@msn.com

Councillor for Region IX

Leslie Wolf Robb, CAGO, BA
St. Paul's Lutheran Church and School
1376 Felspar Street
San Diego, CA 92109
858-272-4338 (w)
858-272-4822 (Fax)
858-735-4338 (cell)
lesliewolfrobb@mac.com

Council members and officers are drawn from across the country; all volunteer their time and services.

AGO HEADQUARTERS

James E. Thomashower, CAE, BA

Executive Director
jet@agohq.org

F. Anthony Thurman, DMA

Director of Development and Communications
fathurman@agohq.org

Harold Calhoun, MA

Manager, Educational Resources and Competitions
hc@agohq.org

Leah Semiken, BA

Manager of Membership and Chapter Relations
leah.semiken@agohq.org

Justin Storms, MFA

Membership Coordinator
jstorms@agohq.org

Bill Valentine

Director of Information Technology and Digital Communications
bill.valentine@agohq.org

Eric Birk, AAGO, MM

Executive Assistant
eric.birk@agohq.org

Abigail Loyal

Financial Manager
abigail.loyal@agohq.org

Paul Wolfe, MSM

Certification Program Administrator
exams@agohq.org

THE AMERICAN ORGANIST

Todd Sisley

Editor
tsisley@agohq.org

Robert Price

Copy Editor
rprice1927@gmail.com

Maury A. Castro, CAGO

Advertising Manager
maury.castro@agohq.org

Anthony Baglivi

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Honoring One of Our Own

I'D LIKE to tell you about the most recent meeting of the AGO Executive Committee. The dates we selected happened to coincide with the Eastman School of Music's celebration in memory of David Craighead, so we met in Rochester, N.Y. The meeting was held on the ESM campus in the first days of February—with weather that at times had some of us wondering about the wisdom of the decision to locate our meeting there. By the time we'd finished, nobody questioned that decision! I would like to express deep appreciation to David Higgs, Peter DuBois, and Anne Laver for organizing our time so beautifully, including arranging for students to provide transportation to and from the airport, regardless of the hour of our arrival or departure.

A lot of the Executive Committee's meeting time was spent in updating each other on the transition in our governance structure, including specific plans for new committees and "compressed" committees. We looked at the Guild's finances, membership initiatives, work in the important areas of education, membership development, and technology, and we discussed plans for regional conventions coming up this summer and the further-out national conventions.

The Craighead celebration Friday evening was organized in two parts at two different venues (Christ Episcopal Church and St. Paul's Episcopal Church), with his students and colleagues performing works that he had commissioned or that he particularly loved, on instruments he knew and loved as well. Alternating with the performances were comments—sometimes moving, sometimes humorous—offered by students and colleagues. It was a wonderful program, and those who hadn't known David Craighead had a vibrant sense of his life and work by the end of the evening. All of us found deep pleasure in being able to celebrate the life and work of someone who made such a difference to our profession. Below are the comments I offered on this occasion.

Thank you for inviting me to share in this event with you tonight. The AGO Executive Committee has never been so warmly welcomed! David Craighead, as we all know, was a wonderful organist, a gifted leader of masterclasses, a brilliant teacher, and a gentle soul. How many of us count him



David Craighead

as one of the best in each of these areas? He cared about tailoring the program for the instrument and the room, and he carefully crafted programs that would appeal to the audience. He believed in bringing beauty to the program, whether it was an organ he loved or not. He performed at not one, not two, but at seven national AGO conventions. And, of course, in 1983, he was named International Performer of the Year by the New York City AGO Chapter.

David Craighead was an educator who cared deeply about his students. He talked about his personal program of "Guardian Maintenance," whereby he welcomed his students back to his studio to play for him any time they needed his educated ear. He said that his playing influenced his teaching—and his teaching influenced his playing. Dr. Craighead was not only a recitalist and an educator but also a consummate church musician. He did it all.

It's not particularly germane to anything, but I was pleased to see that in 1968 he received an honorary doctorate from the school where my daughter is now enrolled, Lebanon Valley College in Anville, Pa. Craighead was revered by more students (who would have walked over hot coals for him), by more organ enthusiasts who attended his recitals, and by more congregants whose worship he enriched than any of us can possibly count.

The National Council of the American Guild of Organists joins all of you in honoring the life and the legacy of David Craighead.

Aileen Guenther



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Reasons for Optimism

THERE ARE some distraught people out there who are filled with gloom and doom about the future of the organ. Sorry, but I refuse to join the pity party. Chin up! There are countless reasons for optimism in the community of organists. Here are a few:



- In January in Eugene, Oreg., little Peter Schesseele attended the local AGO chapter's successful presentation of an "Introduction to the King of Instruments," and he performed two pieces from memory. Not bad for a young musician who is four-and-a-half years old. Later, while on an organ crawl, Peter met Craig Hansen of Oregon State University, who accepted him as a student, and he has been taking lessons for the last nine months. Dean Richard Guy writes, "His performance amazed us all, inspired us, and really demonstrates the importance of passing on our love for the organ and its music, and the value of the educational component of our organization."
- In Hillsboro, Oreg., Rodgers Instruments has supported a program created by St. Matthew Catholic School in St. Matthew Catholic Church that encourages the formation of young organists by teaching keyboard skills to literally dozens of students, beginning in the second grade.
- Gary Huffman, district convener for Kansas, writes, "One reason for optimism is our (Wichita Chapter) strong response and turnout to our 'Pipes, Pedals, & Pizza' event each year. Young people seem quite enthralled with being able to play on the organ keyboard and hear the magnificent sound of the pipe organ."
- "My greatest source of optimism for the Guild is the results of work being done to promote the organ and provide opportunities to young students," declares Phil Asgian, a leader of the education committee of the Twin Cities AGO Chapter. He attached two photos from a recent Pipe Organ Discovery Day. One showed students and a parent engaged in building a prototype of the hydraulus. The other showed students learning registration techniques at the console. Phil adds, "The young man instructing the students at the console started coming to our Pipe Organ Discovery Days when he was in third grade. He is now an organ performance major at Gustavus Adolphus College, and has returned to help encourage the next generation of organ students."
- The Pipe Organ Encounter for teens, which will be hosted by the Palo Alto/Peninsula Chapter in July 2013, was fully subscribed by mid-February.
- Claudette Schiratti, AAGO, dean of the Greater Kansas City AGO Chapter, reports that Kansas University's organ program is at "maximum capacity" with 24 organ students enrolled in various degree programs.
- The number of applicants for the AGO/Quimby Regional Competitions for Young Organists has grown for three successive competition cycles: 2009—87 entries; 2011—91 entries; and 2013—96 entries.
- New pipe organ installations and restorations have been drawing attention and praise in our nation's concert halls. Among the most recent installations are those in Kansas City, Mo.: Helzberg Hall, Kauffman Center for the Performing Arts (Casavant Frères, 2012) and Washington, D.C.: Kennedy Center for the Performing Arts (Casavant Frères, 2012). Restorations include: New York, N.Y.: Alice Tully Hall (Kuhn, 1975; restored by Kuhn, 2010) and Atlantic City, N.J.: Boardwalk Hall Ballroom (Kimball, 1930; restoration by a committee of volunteers, 2012).
- One organist, backed by the world's two leading artist management firms and an unprecedented public relations campaign, plans to rock the music world in 2014 with a worldwide tour using a customized organ that he is having built to his own specifications.
- Three chapters are set to host January Jubilees next year to provide practical training for adult organists in their communities.
- There is steady and unrelenting growth in the number of Independent Members in the Guild. The AGO now has members in 35 different countries and on every continent except Antarctica, including various island nations and archipelagos.
- Our social media presence keeps growing too. More than 1,300 people have joined our LinkedIn page, there are more than 3,500 folks like us on Facebook, and we are Tweeting with a passion.
- An audience of 500 attended a recent performance by Richard Elliott on the Flentrop organ in Seattle's St. Mark's Cathedral.
- The AGO has begun renewing Independent Members online in real time as part of our ONCARD (Online Collection and Remittal of Dues) program. We will be expanding the program to members of selected chapters later this spring.

The profession is strong. The Guild is strong. Go out and get some fresh air. It's springtime!

A handwritten signature in black ink, reading "James T. Thomas, Jr." in a cursive script.

LETTERS

Opinions expressed in this column are those of the correspondents, and do not necessarily reflect the opinions of the AGO, APOBA, or the editors of this journal. Letters accepted by the editor may be published whole or in part. Please send letters to Todd Sisley (tsisley@agohq.org).

THE STATE OF CLASSICAL MUSIC IN AMERICA

Turning around trends that have complex and multiple causes is a daunting task, if possible, which is questionable. I congratulate the American Guild of Organists and other organizations for being concerned about the status of classical music in America. Mr. Vogels (Jan. TAO) certainly cites plausible causes and remedies. It is important to keep in mind, as stated, that this is not a problem unique to the organ world.

Throughout the history of civilization, it seems that it has been one of the goals of popular art movements to dilute fine art and bring it to the lowest common denominator. It concerns me when I see attempts being made to popularize classical performances in order that they will supposedly appeal to larger audiences. The standards of what is fine art must be kept high, or fine art will cease to exist. We marvel at everything from Stonehenge to Gothic architecture, from

Bach to Britten, from cave painting to Picasso. Certainly anyone of today's human race can identify with an airplane hanger, music for a television commercial, or the latest pop concert poster. Do any of them have intrinsic values that will ensure or assure their appreciation 500 years from now? Probably not.

It was surely predictable that, as people like me who are technically oriented witnessed the advancement of artificial sound production/recording in the 20th and 21st centuries, we would be taken by the high level of technical achievement. But human achievement in the production of fine art still outclasses any attempts to reproduce the emotion we feel when we sit in a room and experience the dry throat and tears in the eyes as an excellent young student charms us with an oboe solo.

Part of the key to understanding our concern about current trends in classical arts is revealed in the title of Vogel's article: "The State of Classical Music in America." The keyword is America. In a society that is economically driven, with the success of a Walmart being the ultimate goal, what should we expect? We have met the enemy, and it is us. I was amazed to be an audience participant at several recent events in Paris. The first was a performance of the Brahms *Requiem*, sung in German, at the American Cathedral in December. The tickets were rather expensive, but the sizable church was packed for the two performances. The second was a stellar performance of *West Side Story* at the Théâtre du Châtelet. Two months of perfor-

mances sold out very quickly. It was very difficult to find a remaining paid-admission time to see a retrospective of the works of Edward Hopper on exhibit at the Grand Palais for about three months. Performances of Molière at the Comédie Française sell out almost immediately. I stood in line before a sold-out performance and got the last of ten no-show seats. I know that others have lived in countries where the arts are taken seriously and have had similar experiences.

One answer is that this American phenomenon will not be turned around quickly, if at all, and part of the reason—if not the main reason—is that there is no profit in it. However, I believe there is one important element missing from Vogel's recommendations: arts education. As we have seen our economy and others around the world wrecked by the greedy habits of our capitalist system, one key feature of our society that was not in great shape to begin with but has been further weakened is the emphasis (or lack of it) on educating our young to be creators of fine art, dancers, actors, and musicians. Anyone who studies these disciplines becomes an appreciator, a participant, and, yes, frequently a part of the audience. There will always be people like me and you who prefer a live performance and will make the effort to find a good one and attend. We need more of us. How did you get to be one? Probably not because you were tricked into attending a concert or a recital.

GENE BEDIENT
Paris, France

J. David Hart

Fellow, American Guild of Organists

Organist, First Presbyterian Church
Lakeland, Florida

International Concert Organist, Recording Artist
and Improvisateur




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MARIE-CLAIRE ALAIN

1926–2013

Marie-Claire Alain died February 26, 2013, in a retirement home in Le Pecq, outside Paris. She was 86 years old. She was born August 10, 1926, in Saint-Germain-en-Laye, near Paris. Her father, Albert Alain (1880–1971), was an organist and composer, a student of Fauré, Guilmant, and Vierne; her brothers Jehan (1911–40) and Olivier (1918–94) were also organist-composers. An older sister, Marie-Odile (1914–37), died in a skiing accident.

Marie-Claire entered the Paris Conservatoire in 1944 and won four first prizes. An organ student of Marcel Dupré, she studied counterpoint and fugue with Simone Pié-Causade, and harmony with Maurice Duruflé, 1944–50, her schoolwork augmented by private lessons. She won second prize at the Geneva International Competition in 1950 and the Bach Prize of Les Amis de l'Orgue in 1951. After further organ studies with André Marchal and Gaston Litaize, she began her career as a concert organist.

Mme. Alain taught at the Haarlem summer academy and had a longtime association with the St. Albans organ festival. She attracted students worldwide, many of them concert organists and teachers. From 1965 to 1987, she was a member of the Commission des Orgues des Monuments Historiques. She was *organiste titulaire* at l'Église de Saint-Germain-en-Laye for 40 years, from 1971 until 2011, following the death of her father, who had held the position for 47 years; she began substituting for him at Mass at age eleven, since he had overlapping duties with the Franciscan Friars. Mme. Alain taught at the Rueil-Malmaison Conservatoire and was the director of organ studies at the Conservatoire National de Région in Paris. She was an Officer of the Légion d'honneur and a Comman-

der of the Ordre National du Mérite. One of her last official appearances was on November 23, 2012, when she was named a Grand Officer of the Légion d'honneur. She received honorary doctorates from Colorado State University, Southern Methodist University, the Boston Conservatory, McGill University, and Peabody Conservatory. She was represented in North America by the Murtagh-McFarlane Management.



She married Jacques Gommier, a musician and choral conductor, in 1950. He assisted with her correspondence and musicological research until his death in 1992.

The funeral for Mme. Alain took place on March 1 at l'Église de Saint-Germain-en-Laye, where Daniel Roth, Pierre Pincemaille, Vincent Warnier, Bruno Morin, Jean-Baptiste Robin, Jean Ferrard, and Georges Guillard were the organists. The Légion d'honneur accorded her military honors. Burial was in the family plot. She is survived by her daughter, Aurélie Gommier-Decourt, and six grandchildren; her son, Benoît, died in 2009 at age 57.

Marie-Claire Alain was the most-recorded organist in the world, with more than 280 recordings, including the complete organ works of J.S. Bach three times. She specialized in French and German organ works, carrying out extensive research into the interpretation of early music, using historically appropriate mechanical instruments. She also recorded the works of Couperin, Grigny, Daquin, Buxtehude, Haydn, Mozart, Mendelssohn, Franck, Liszt, Widor, Vierne, Poulenc, and Jehan Alain. She was noted for the ability to play substantial works entirely from memory. Her recordings earned her 15 Grands Prix du Disque. She performed more than 2,500 recitals in all parts of the world. She also participated in several television productions. Many of her recordings are available on YouTube.

Mme. Alain promoted the organ music of her brother Jehan, who was killed in combat during the German invasion of France in World War II, an event that affected her profoundly. She published three editions of his complete works from sketches and manuscript sources, and performed his music frequently. For instance, her 1984 appearance as the

New York City AGO Chapter's International Performer of the Year at St. Thomas Church was devoted to the *Three Chorals* of Franck and the *Three Dances* of Alain, with program notes by the performer. She was an honorary member of the New York City Chapter. Her writings appeared in *L'organo* (1964–67, 1968) and *L'orgue* (1982, 1995). With her brother Olivier, she authored *L'oeuvre d'orgue de Jean-Sébastien Bach* (Paris, 1968).

With thanks to James David Christie, Aurélie Decourt, Stephen Hamilton, and Norma Stevlingson for the information they provided.

ARTHUR LAWRENCE

photo: Marie-Claire Alain at the dedication of the Gérald Guillemain organ in the Church of St. Vincent in Mérignac, Bordeaux, France, in 1994



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Letters *continued*

David Vogels brought up many points that have concerned me and many of my colleagues. We often see declining audiences for organ recitals as well as symphony concerts and tend to blame it on many factors, including "aging" populations unable to easily attend evening performances.

Our ears are assaulted by "music" everywhere we go—malls, restaurants, airports, public buildings, doctors' offices, and elevators. Some TV programs increase music volume to the exclusion of the actors' voices. Cute little tunes assail us even when we turn on our computers. So, we often find ourselves overloaded, unwilling to listen to any more music, least of all to actually attend a concert.

Vogels outlines several steps toward improvement, including promotion by use of electronic and social media, emphasizing uniqueness of the organ as a classical instrument, cross-generational programming to reach wider audiences (there goes classical!), and strengthening outreach to young organists and future musicians.

This is all well and good, but he carefully avoids the fact that many organ recitals are just plain boring! We hear the same well-worn repertoire over and over, even at conventions. We must separate church service music (for the glory of God) from concerts (for public entertainment). This is not to say that Baroque or Romantic or 21st-century

music can't entertain, but it so often falls flat. Because of assaults by the canned-music industry—and, yes, rock music—on our ears and brains, we now require variety and change. Our life with TV and movie music often results in a demand for auditory drama. With Internet Web sites like Spotify.com, we can listen to part of a track and stop when we get bored. And all the music is free! No traffic hassle, no parking problems, no crowded theater seats, no obnoxious person whispering behind you. So, why spend an hour getting to the concert hall when you can enjoy music on your iPod? Because nothing can equal a vibrant, live performance, whether organ, symphony, ballet, or opera. Notice the word "vibrant." I am encouraged by the high quality of our young organists, and agree with many at the Nashville National Convention who thought the recitals by the Rising Stars were the best events. There is much work to be done to reeducate audiences, invite exciting players (of any age) to perform, promote upcoming programs, encourage creative programming, and train young players in stage manners (but that's another subject). The AGO can remain a dinosaur (read: "boring") or embrace electronic communications and innovative programming to lead organ music to a new dimension in the 21st century.

DOROTHY YOUNG RIESS
NYACOP winner (1952)
Las Vegas, Nev.

THE STATE OF MAINSTREAM RELIGION IN AMERICA

Regarding John Walker's piece in the December 2012 TAO, it's hard to ignore the fact that mainline denominations in this country are shrinking in membership. Here in the Pacific Northwest, the overall percentage of church membership is the lowest in the United States. There are mostly small churches here, and many of them have closed, resulting in fewer jobs for musicians and other staff, including clergy.

The denominations that are growing (LDS and Roman Catholic) generally prefer to hire their own members. The denominations listed as declining are the ones that employ most of our members. Many churches have aging congregations. Older people tend to be the ones who like organ music. Younger people seem to prefer a more "upbeat" sound. A problem can occur when a younger pastor or priest (raised with the music of the '70s or later) comes to a traditional congregation and wants a different sound in worship music. If the organist doesn't cooperate, he is replaced. If your minister wants a praise band as part of the service, you'd better cooperate, or out you go. I played piano in the praise band at a previous church and enjoyed it. After I joined the band I wasn't a threat to them anymore.

Where are the young people today? I can only assume that many are attending mega-churches. Why are they leaving the mainline denominations? I don't think it's entirely because of the music. Observe what young people are listening to on their various electronic devices: overly amplified electronic music with strong rhythms and loud singing.

You ask if the organ is too sophisticated? I'm sure that it is for some people, but not for everyone. The organ can be used to inspire, uplift, sustain, support, and lead worship. The concert-hall organ is another issue. Unfortunately, you have to get people to attend church to become familiar with the organ. That's the hard part. It's interesting to observe people at weddings and funerals who normally don't attend church. They are completely unaware of being in a sacred space, and their behavior is often inappropriate.

Are organs too costly? Yes. They are frequently beyond what a church can afford. Many churches today are running on deficit budgets. If the organ dies, it will be replaced by a used electronic or a piano.

Are organs elitist? My opinion is that the majority of concert organists today perform for other highly educated organists. Spare the audience an entire evening of Bach Trio Sonatas played loudly on a tracker organ! Or even worse, an entire program of nothing but modern music with dissonance and no recognizable melodies or phrases. My memories of organ recitals go back to the days of Alexander Schreiner, Virgil Fox, E. Power Biggs, and Claire Coci. These performers played familiar music (transcriptions) along with organ classics, and before they played a piece, they talked about it. After you learned a bit about the music, you could hardly wait to hear it. These performers played to packed houses. An organ recital I attended recently was so poorly attended that I was shocked. It's depressing to think about the future if this lack of interest continues.

JOAN ANDENES
Seattle, Wash.

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THE TRAINING OF CHURCH MUSICIANS

In the January issue of TAO, Charlotte Kroeker, commenting on David Music's article concerning the education of church musicians in a contemporary church music world, bemoaned the fact that only two institutions offering church music programs were located in theological schools or seminaries. Her point that musicians are trained in the absence of theologians and theologians are trained in the absence of music is well taken.

On November 2, 2012, the Board of Regents of Baylor University approved a PhD/DMA degree in church music. The announcement on Baylor's Web site indicated that this was only the second PhD program in the nation in church music. Baylor's School of Music, with Baylor's Truett Theological Seminary, already had been offering a dual MDiv/MM degree.

BURTON H. PATTERSON
Colleyville, Tex.

DISABILITY BENEFITS

I would like to offer a cautionary tale for my colleagues who, like me, have a house of worship as a primary employer. The moral of the story, first and foremost, is: find out now whether you are eligible for disability benefits.

Last July, I began a six-week maternity leave. In New Jersey, a woman is allowed to claim temporary disability for maternity; however, she cannot apply for assistance until she has stopped working, in my case, the

day I had the baby. Just days before I returned to work, I received a letter stating that my claim was denied. As a church and a non-profit, my church was by default opted out of the New Jersey disability system.

My story ends fairly happily in some ways. The money lost was not critical, the leave was short and included unused vacation. My church, unaware that it was not paying for coverage, has since opted in. But had my condition been more serious, or longer-term, the surprise could have been devastating for my family. The application for assistance did not indicate anywhere that certain employers/employees might be exempt.

I was already aware that my employment is exempt from federal FMLA coverage. My church contract includes no medical leave, which is not at all unusual. But I believed I was covered under state benefits. Upon further inquiry, I learned that I am not eligible for unemployment either, and, as that coverage is considerably more expensive, my church will not be taking it on.

Church musicians: please speak with your employer or potential employer about state benefits (and maternity, if you dare, though that is a whole other ball of wax). It is a headache, absolutely, but for me it would have paid well.

EMILY SENSENBACH-GOPAL
Milltown, N.J.

TO BETHLEHEM: A CHRISTMAS CANTATA BY FLOR PEETERS

I have had in my music library for many years the choral/organ score of Flor Peeters's Christmas cantata *To Bethlehem*, Op. 32. It was written in 1934 when the composer was

31 years old. With a text in English by Emmy Visser, it is scored for solos, a choir of two equal treble voices, and organ. The recitative-like solo parts are indicated for tenor (or soprano) and bass (or alto). The music for the two-part choir is written in the treble clef. The organ accompanies throughout, utilizing an array of contrasting solo colors and vibrant ensemble textures.

The style is recognizably "Peeters," with a hint at Near Eastern modality. The work concludes with a lovely two-part rendering of "Oh, Come, All Ye Faithful," sung in Latin, and builds to a full-organ Maestoso at the end.

The text includes the usual cast of characters of the Christmas story: Mary, Joseph, the donkey, the innkeeper, the manger, the Holy Babe, the shepherds, and the angels, all amid the "spring rain," waving crown of palm, and pastures fresh where lambs abound.

This 15-page, 15-minute work was published by the World Library of Sacred Music in 1955, and lists A.P. Schmidt as copyright owner and Summy-Birchard Company as the sole selling agent. The work is no longer in print, and my attempts to contact Summy-Birchard and A.P. Schmidt regarding the copyright have rendered no success.

If anyone is interested in reviewing this little gem, which would be a charming addition to a recital, a seasonal worship service, or a Christmas Eve service, please contact me, and I will share a copy of the score in PDF format.

MIKE CARSON
AGO District Convener
Bonneville (Utah)
Mcarson@uvago.org



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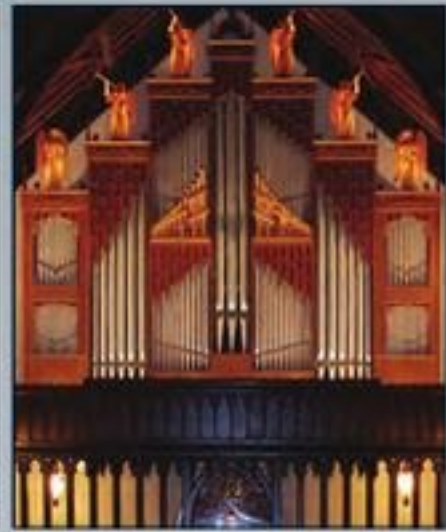
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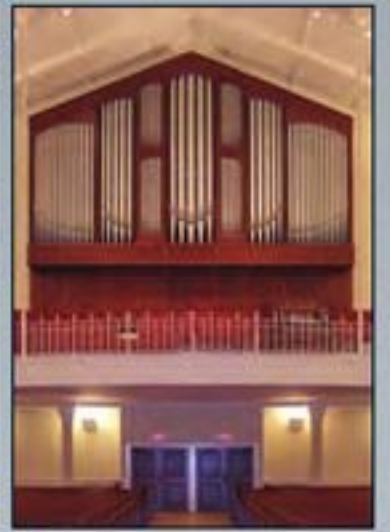
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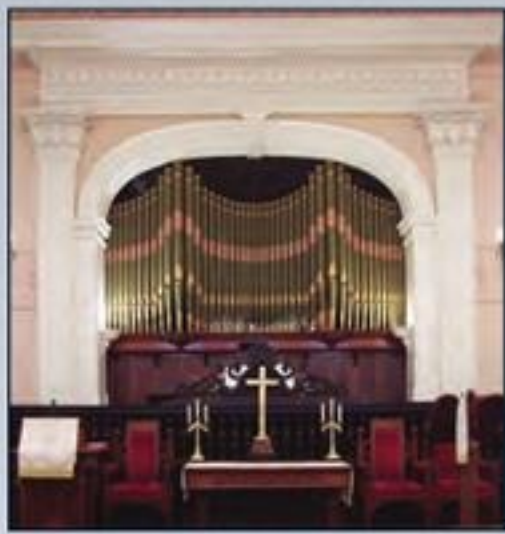
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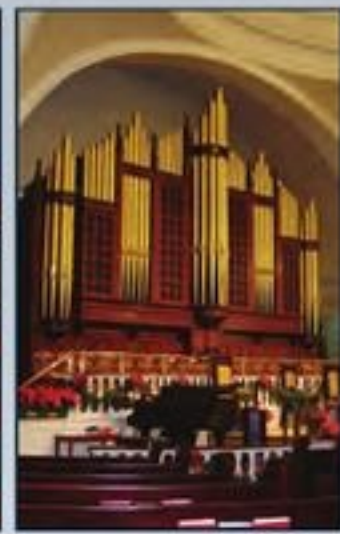
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New II/31 Organ



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Peachtree City GA
New II/27 Organ



First UMC
Elberton GA
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Pleasing the Giver of Our Musical Gifts

MANY OF US know something of Thomas Merton, the prolific Trappist. We keep learning from his pages and his life, especially those of us who need contemplative time in the midst of our “worlds of action.” Recently, I had occasion to share a well-known prayer of his from *Thoughts In Solitude* on a retreat. It reads in part:

My Lord God, I have no idea where I am going.
I do not see the road ahead of me.
I cannot know for certain where it will end.
Nor do I really know myself, and the fact that I
think I am following your will does not mean
that I am actually doing so.
But I believe that the desire to please you does in
fact please you. And I hope I have that desire
in all that I am doing. I hope that I will never
do anything apart from that desire.
And I know that if I do this, you will lead me by
the right road, though I may know nothing
about it.

Why does this ring so true? For me, Merton’s prayer speaks precisely to a recurring sense of *not knowing* all that lies ahead when I have agreed to take on a project—whether musical, literary, or a set of new relationships—when it is not clear how I will proceed, how much it will actually demand of me, or even if it will ever get done! Many of us have a history of not achieving a particular goal (“Why did I ever say ‘Yes’?”), much less arriving at the place we hoped for. So, this prayer is for us.

Perhaps more challenging than the uncertainty of not having a clear idea of how to “get somewhere”—whether with a choir or a group of students or a major performance of a new work—is the fact that we do not “know ourselves.” It is true, as Socrates said so long ago, that the “unexamined life is not worth living.” But there are times when we don’t know what or how to “examine.” Perhaps we try but still remain a stranger to our own motives and desires. To be a musician or artist often makes this more difficult because of an overactive imagination, or we simply have “too much” going on in our minds and hearts. Sometimes we romanticize our lives or simply have fantasies about what we are to do. If so, we need “contemplation.”

We need a desire that goes beyond our desire for career or for our efforts to be accomplished. That’s where I keep learning from Merton’s prayer. The desire to please the divine source of our musical gifts provides a different frame, an alternative way of looking, and a deeper way to understand ourselves in the midst of our confusions. The desire to please God means that we open ourselves to the divine desire for human life. Even more, it allows us to hear in the music what I often hear in various settings of Psalm 42/43. It happened just the other day in a performance of Herbert Howells’s “Like as the Hart.” In fact, that is a good place to begin: think of all the musical settings of that Psalm.

Let us take up the discipline of offering our music in the arms of that desire. The hope that we will “never do anything apart from that desire” will make a difference. This means that our musical efforts become more integrated into our life desires, and these in turn are refined over time in working with others and our communities.

The prayer ends, “I will not fear, for you are ever with me, and you will never leave me to face my perils alone.” Should all our music making and our living in relation to our work and our constituencies hold this form of desire, we will discover in the midst of all the effort and struggle the lessening of fear and anxiety. For the desire to offer music “pleasing to God” does in fact please the author of life and the giver of every musical gift, no matter how great or how modest.

DON E. SALIERS

The Greater Bridgeport, Connecticut Chapter AGO is pleased to announce and sponsor the

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ASCHOLARSHIP fund was established in 1998 to honor the life and work of Dr. M. Louise Miller (1914–2008), a founding member (1948) of The Greater Bridgeport AGO, and to recognize her great achievements in the fields of church music, organ playing and teaching. A \$2,000 scholarship will be awarded in July, 2013 to an undergraduate student pursuing study next autumn in an American college, conservatory or university, leading toward a career in organ performance and church music. The application process includes writing a short essay and submitting a recording of two standard organ pieces (Bach and Romantic). Application deadline is June 1, 2013. For the application form, please contact the scholarship coordinator, Jeffrey Wood, or obtain the form at:

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THE WORLD has its dreamers/believers, its data wonk/empiricist, and a few people who fall between. The population also has those who assert that the arts have lost ground as a profession, a pastime, or a passion. The term “arts” has endured redefinition, including an expansion, much as a city might annex the county lands around it. It is a challenging environment today—some would say catastrophic times in the arts world. We know. We’ve contemplated the demise of symphony orchestras, the redefinitions of culture, the future

of the organ. It is ever more depressing.

But there has been afoot a whimper of hope, since at least the 1980s or so, when data began suggesting that the arts offer something different. Perhaps some new findings in economics, demographics, educational policy, national priorities, social fabric, or personal achievement would come to the aid of the beleaguered arts community. Inchmeal, startling facts emerged and insinuated a new argument. Little morsels of fact, like the knowledge that one of the main undergraduate majors of those applying to medical school is music, or that applicants to medical school with a major in music are the most likely to be admitted (66% compared to 44% of biology majors), lent a new argument in favor of learning and teaching the arts. But have these discoveries and the attempts to leverage them sufficed to influence the policy shapers or, for that matter, the American public? Have they given confidence to the talented teen student weighing the merits of majoring in music rather than business or biology?

Perhaps a more deliberate and recent effort to gather the data can help. Two heavyweight policy research centers—the Center for Postsecondary Research at the University of Indiana and the Curb Center for Art, Enterprise, and Public Policy at Vanderbilt University—joined hands to create an ambitious Strategic National Arts Alumni Project (SNAAP). With the leadership of resolute and high-profile education policy and research luminaries, their abundant findings have been, for several years, both encouraging and eye-opening. We should embrace encouragement and wide eyes out here in the trenches of the arts business. And before leaving this and turning the page to see whose picture is in the “Pipings” department this month, remember that we as organists, no matter professional or avocational, liturgical or academic, performing or listening, are a significant population in the arts business.

The question that SNAAP crackles pops to the heart of our concerns. Although sometimes voiced parochially on these pages—where do we find the organists? how are they trained? what is the viability of the profession let alone the instrument?—overarching it all is truly one summative question: What is the value of anyone committing to training themselves in the arts in America today? Value . . . significance . . . usefulness . . . consequence . . . meaning?

Once a college, conservatory, or graduate degree in the arts denoted, at least approximately, a career *in* the arts. Today, we worry about the path that artistically talented youth take in their formal learning. We suspect many never pursue a career in the

arts. Stop suspecting. These SNAAP results facilitate some powerful arguments. How?

SNAAP circulates an annual online survey of a broad swath of arts graduates nationally (through 70 participating postsecondary schools yielding 33,801 returns in 2011 from fields as diverse as fine arts, media, dance, writing, theater, architecture, and, yes, even music), probing deeply into their careers, their training, and their general satisfaction. Look at some revealing snapshots.

Eighty-seven percent of arts graduates are satisfied with their current jobs; 82% report ability to be creative in their current job; 90% rate their arts education experience as “good” or “excellent.” But here’s the real kicker: 46% of these graduates work *outside* of careers or jobs in the arts. Let’s underscore two essentials. First, we are talking about the *arts*, albeit defined diversely to include some applied areas like media and design. We are not speaking about the *liberal arts* (an altogether other and likewise valid argument about the value of broad learning and preparation for life). Second, the non-arts career destinations of these graduates embrace a small universe, from communications to construction, engineering to education, human resources to health care, manufacturing to the military, sales to social services. Please remember, more than 80% of the respondents with an arts degree say they are content in these respective roles. Could we artists be training happy bankers?

Why, and what of the impact? The data break out skills and competencies in work. Take the quality of entrepreneurialism. Fifty-four percent of the workforce that has never been trained in the arts finds entrepreneurial skill important, but 80% of artists find it so. In nearly each category of essential career tools like listening, teamwork, leadership, broad knowledge, technology, and both written and speech communications, the arts-trained folks lead the way in deeming these important as compared to the non-arts-trained population.

Now, before saying “that’s nice” and giving up here and flipping pages to the Cover Feature to drool over someone’s new pipe organ, just take away one more thought. Where are these arts graduates coming from?

There’s the rub. The likelihood that particular respondents to SNAAP began down their path to an arts major in college, conservatory, or graduate school as a result of direct and sometimes prolonged interactions with *you*, the reader, not only adds up to a probability of greater than zero (to play out the data wonk leitmotif here) but suggests a huge correlation. To repeat, for emphasis: this readership has likely contributed to the life-satisfaction, positive contributions, and probably high-value citizenship of a considerable swath of the American working and professional population *outside of the arts*.

Enjoy romping through these data and, if you have the time, an enlightening special report founded upon them called “Painting with Broader Strokes: Reassessing the Value of an Arts Degree.” All appears online at <http://www.snaap.indiana.edu/>. Click the links under “findings” on the top navigation bar for the data from both 2010 and 2011 and the reports.

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- Include the name of the chapter, the program place, and date (not day or hour).
- An event should be reported one time only, and soon after it has occurred. Do not list future events.
- Include names of active participants who are AGO members.
- Do not list names or descriptions of organs except when they are an essential element of the program.
- Do not list the complete program of pieces and composers, except for commissioned works or large works.
- Give information that will be helpful to other chapters in planning programs.
- The deadline for this column was two months prior to the issue date. If your chapter report does not appear, it was either too late for this issue and will appear in the next issue, or it was not received.
- Photographs must be in focus. Only unmodified high-resolution TIFF or JPG files (300 dpi) are acceptable for electronic submissions. Substandard photos will not be published. Do not insert digital photos into documents (send as attachments).



Jean Galard, Joseph Ripka (dean), and Brigitte De Leersnyder at New London County Vierge program



Monadnock workshop



New Hampshire "Pipescreams! Spooktacular!" participants



Joey Fala (Central New York)

REGION I— NEW ENGLAND

New London County, Conn.

Nov. 9, chapter members met at the Cathedral of St. Patrick in Norwich for a lecture on the life and music of Louis Vierne (with recorded examples) by musicologist Brigitte De Leersnyder of Paris, France. Jean Galard, organist at both the Cathedral of Beauvais and the Church of Saint-Médard in Paris, played several selections by Vierne, including a recently discovered manuscript. He concluded with an improvisation on "Yankee Doodle," submitted by the chapter.

—Elizabeth Limkemann

Monadnock, N.H. Jan. 6, the chapter held a Twelfth Night potluck dinner and workshop at First Church in Jaffrey, N.H. Members and guests enjoyed a delicious dinner, great conversation, and a rousing round of polkas on the accordion, played by Deb Nunes. The workshop, "Enhancing Worship through Rhythm and Song," was presented by Mary Ann Fleming at Union Congregational Church in Peterborough, N.H., and focused on ways to develop a church music program that will bring more interactive participation by using resources at hand. The presentation included setting goals, charting a course, building relationships, communicating and soliciting feedback, using drums and rhythm instruments to enhance music in all aspects of the service, arranging music to incorporate the congregation and additional players,

and on-the-spot sight-reading and playing music for the Lent/Easter season.

—Mary Ann Fleming

New Hampshire. Oct. 26, the annual "Pipescreams! Spooktacular!" concert was held at South Congregational Church in Concord. Participants included organists Mark Frazier (host music director), Jan Bordeleau, George Bozeman, Mason Elle-Gelernter, Ken Gallagher, Richard Gress, and Kenneth Grinnell. Titled "The Twilight Zone," the program included organ music by J.S. Bach, C.P.E. Bach, Paul Bordeleau, Mozart, and Langlais. Also performing were violinists Anabelle and Gregory Watson, tenor Leslie Combs, and the Memorial Bells of South Congregational Church. Colorful additions to the gala event included a "Pumpkin Carols" sing-along, chapter colleague Joseph Olefirowicz featured as orchestral conductor via video, and "dancing" politicians accompanied by the Memorial Bells. At the evening's conclusion, the delighted audience followed the "Cookie Monster" to the "Hospooktality Table" for refreshments.

Nov. 17, a "Pedals, Pipes & Pizza" event was held at Phillips Church on the campus of Phillips Exeter Academy. Robert St. Cyr, director of choral activities and school organist, demonstrated and facilitated an enthusiastic hands-on approach to the church's Fratelli Ruffatti organ. At the conclusion of the session, refreshments and pizza were enjoyed in the fellowship hall.

—Nicholas Girgus

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Eastern New York members Todd Sisley (sub-dean), John Schreiner (dean), and Dianne McMullen (Union College department chair) at Langlais film screening



Katie Boardman (former dean) and Roberta Rowland-Raybold (dean) at Christ Episcopal Church in Cooperstown, N.Y. (Oneonta, N.Y.)



Baltimore clinicians David Schelat, John Walker, and Wayne Wold



The Rev. Edward Kelaheer and Peter Crisafulli at Potomac Epiphany Evensong (photo: Gerald Piercey)

REGION II—NEW YORK—NEW JERSEY

Central New Jersey. Jan. 9, chapter members had the honor of playing the Holtkamp organ at the William Scheide residence for the Music Club of Princeton at their annual evening meeting. Scheide, a philanthropist and the emeritus curator of rare books at the Firestone Library of Princeton University, who is now 99 years old, opened the program with a performance on the piano of a Bach prelude. Members of the Music Club contributed piano solos and vocal selections, and chapter members Gail Wilson and Tim Brown played organ music by J.S. Bach. Ron Hemmel played *Boléro de concert* by Lefébure-Wély, and Kathleen Connolly, assisted by vocalist Shannon Caldwell and violinist Robert Ellis, brought the evening to a close with a selection from a Bach cantata.

Jan. 27, a lecture with music was held at the Miller Chapel of Princeton Theological Seminary. Chapter member Joyce L. Irwin, an authority on German Lutheran theology of music in the Baroque era, spoke about controversies over appropriate styles for church music, as influences from the rise of Calvinism, pushing toward more austerity versus the inroads of more florid Italian styles, competed with the norms found in the writings of Martin Luther. Solo examples were played on the Paul Fritts organ by Thomas Dressler, recording artist and specialist in early music. An ensemble, directed and accompanied by Dressler, sang examples of choral works deemed appropriate for the Lutheran church. —Mary Giordmaine

Buffalo, N.Y. Jan. 11, chapter members and guests enjoyed each other's company at a post-Epiphany dinner at the Sonoma Grille in Amherst. The delicious dinner went a long way toward helping them recuperate from the rigors of the Advent-Christmas-Epiphany cycle. —Caryn Lawler

Central New York. Chapter members attended a lecture by Barbara Owen titled "The Boston Classicists and Organ Music in the Gilded Age." Included in the lecture about

late-19th-century Boston organists were photos and recordings of music by John Knowles Paine, Henry Dunham, Dudley Buck, Eugene Thayer, George Chadwick, and others. The chapter also presented a recital by organist Joey Fala, a native of Hawaii who is presently a student at Rensselaer Polytechnic Institute in Troy. Fala played works by Reger, Bach, Duruflé, and others on the Holtkamp organ at Grace Church in Utica. A link to a video of the recital may be found at <http://vimeo.com/51498753>. —Stephen Best

Eastern New York. Jan. 19, chapter members and friends gathered at Union College for a multimedia presentation, "Jean Langlais, the Man and His Music," written and narrated by Ann Labounsky. Dianne McMullen, Union College department of music chair, welcomed members to the event, and Todd Sisley, sub-dean and editor of *THE AMERICAN ORGANIST*, introduced the documentary film. The Langlais story inspires—blind from an early age, Langlais brought exceptional creativity to his musical expression, taking existing forms and styles to new levels. The documentary touched on Langlais's deep faith and his struggle to express that faith through composition, as he considered the organ a vehicle for prayer. In addition to more challenging works, he composed music for the average church musician. A colorful and charismatic person, he had many European and American students, leaving a rich legacy of talent in addition to his compositions when he died in 1988. The presentation was preceded by a used-music sale to benefit the organ scholarship fund. —Edee Silva

Oneonta, N.Y. Nov. 11, a Brian Wren Festival of Hymns was sponsored by chapter members and hosted by Christ Episcopal Church in Cooperstown. Internationally published hymn-poet Brian Wren, the guest of honor, discussed his hymns, which appear in the hymnals of many denominations. Ordained in Britain's United Reformed Church, Wren holds degrees from Oxford University and an Honorary Doctorate in Hu-

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JOHANNUS



Meizi Yuan, Rebecca Marie Yoder, Kevin Lyczak, Jim Burns, Stephanie Sloan, Aaron Sproul, Don O. Franklin, Jacob Temple, and Ann Labounsky at Duquesne University masterclass



Performers at Harrisburg organ-plus recital (photo: Roland Freund)



Pittsburgh recitalists Benjamin Cornelius-Bates, Michelle Horsley, Jeremy Jelinek, J. Richard Szeremany, Ann Labounsky, Gail Henry, Christine M. Clewell, and Kenneth Danchik



Eileen Guenther (AGO national president) discusses results of a recent member-retention survey with Richmond members (photo: John DeMajo)

mane Letters from Christian Theological Seminary in Indianapolis. Dean Roberta Rowland-Raybold has set to music one of Wren's new hymns, which was premiered at the festival and is now online with Hope Publishing. Accompanists John Jurgensen, Sarah Pressler, the Rev. Susan Heafield, instrumentalist Ron Johnson, and the festival choir also took part in the festival.

Jan. 20, the chapter's annual clergy/musicians Choral Evensong was held in St. Agnes Chapel at Christ Episcopal Church in Cooperstown. An ecumenical choir from churches in south central New York sang Psalms 114 and 115 as well as "In the Bleak Midwinter" by Gustav Holst. The organist was Roberta Rowland-Raybold. Fr. Mark Michael was the officiant; the homilist was Fr. J. Patrick Hunt. Also participating in the liturgy were the Rev. James Crothamel and Fr. Kyle Grennan. Fr. Gerard Lupa served as cantor. Following the service, a dessert buffet was served in the parish house.

—Roberta Rowland-Raybold

REGION III— MID-ATLANTIC

Baltimore, Md. Jan. 19, chapter members and guests enjoyed a day of workshops at Towson Presbyterian Church (Christopher Schroeder, host director of music). The clinicians were Wayne Wold ("R&R for Your Choir—Reflection and Repertoire"), John Walker ("In Search of the Lost Chord—Creative Hymn and Service Playing"), and David Schelat ("Cross-cultural Music for Worship—Welcome All Peoples").

—Kitty Allen

Potomac, Md. Jan. 7, members met at All Saints Episcopal Church in Chevy Chase for the chapter's annual Twelfth Night banquet and Epiphany Evensong. The officiants were the Rev. Edward T. Kelaher, rector, and Peter Crisafulli, minister of music. Tad Cavuoti conducted his *Magnificat and Nunc dimittis in G* and provided the handbell ostinato for "O Gracious Light." Carl Schwartz played the prelude and postlude. Following Evensong, a catered dinner was served in Memorial Hall.

—Gerald Piercy

Duquesne University, Pa. Jan. 15, Don O. Franklin, professor of music emeritus of the University of Pittsburgh, conducted a masterclass on "Tempo and Tempo Relationships in Bach's Preludes and Fugues for Organ" at Duquesne University's Mary Pappert School of Music. Sacred music students Kevin Lyczak, Michelle Horsley, and Chaz Bowers, along with Ann Labounsky, performed excerpts from key works discussed in the presentation. Each participant applied Dr. Franklin's tempo relationship theories concerning the importance of the inclusion or omission of a fermata in between the preludes and fugues. —Stephanie Sloan and Rebecca Marie Yoder

Harrisburg, Pa. Jan 15, chapter members met at Faith Presbyterian Church (James Riggs, host musician) for a catered supper, arranged by hospitality chair Karen Appel, and an organ-plus recital. Five organists and eight other musicians combined their skills in arrangements for flute, clarinet, recorder, violoncello, piano, and voice. Preceding the recital, Charles Yocum gave a talk about the history of the church's organ, as he was the musician at this venue when the instrument was purchased. Shawn Gingrich, sub-dean and program chair, added the publisher of each number to the listing of the selections on the program for the convenience of attendees. Pictured are (front row) Peter Gingrich, violoncello; Cristal Sheaffer, flute; Lynn Alt, piano; Mary Catherine Tierney, soprano; Mary Jane Nelson, recorder; Sue Klinedinst, organ; Richard Klinedinst, clarinet; Saralee Riggs, soprano; (back row) organists Robert Lau, Beth Palmer, Shawn Gingrich, and James Riggs. —Mary Jane Nelson

Pittsburgh, Pa. Jan. 4, the chapter's post-holiday party was held at the home of member Edward Halo. Following dinner, members were entertained by a duet performed by Jeremy Jelinek, piano, and Patrick Connolly, trumpet. Afterward, "Organ Jeopardy—Pittsburgh Chapter Style" was played. Jan. 28, following dinner at the First English Evangelical Lutheran Church (Cynthia Pock, host), a members' recital featured perfor-



Colin Andrews
Adjunct Organ Professor
Indiana University



Cristina Garcia Banegas
Organist/Conductor/Lecturer
Montevideo, Uruguay



Michael D. Boney
Organ/Choral
St. Michael's, Boise, ID



Emanuele Cardi
Organist/Lecturer
Battipaglia, Italy



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Cauchefer-Choplin**
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Joan DeVee Dixon
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Laura Ellis
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Michael Kaminski
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Sarah Mahler Kraaz
Professor of Music/Organist
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Angela Kraft Cross
Organist/Pianist/Composer
San Mateo, California



David K. Lamb
Organist/Conductor
Columbus, Indiana



Mark Laubach
Organist/Presenter
Wilkes-Barre, Pennsylvania



Yoon-Mi Lim
Assoc. Prof. of Organ
SWBTS, Fort Worth, TX



Christopher Marks
Organist/Professor of Music
U of Nebraska-Lincoln



Katherine Meloan
Organist
New York, New York



Scott Montgomery
Organist/Presenter
Champaign, Illinois



Shelly Moorman-Stahlman
Organist/Pianist
Lebanon Valley College



Anna Myeong
Organist/Lecturer
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Atlanta, Georgia



Larry Palmer
Harpsichord & Organ
Southern Methodist University



Gregory Peterson
Organist
Luther College



Ann Marie Rigler
Organist/Lecturer
William Jewell College



Brennan Szafron
Organist/Harpsichordist
Spartanburg, S. Carolina



Timothy Tikker
Organist/Composer/Improviser
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Student participants at St. Augustine organ crawl (Central Florida)



Organ in Dwight Jones's home (Atlanta, Ga.)



Savannah members around the organ at Grace Episcopal Church in Charleston, S.C. (Scott Bennett is seated at the console)

mances by Michelle Horsley, Benjamin Cornelius-Bates, Gail Henry, Kenneth Danchik, Christine M. Clewell, Jeremy Jelinek, Ann Labounsky, and J. Richard Szeremany. Composers Joseph Willcox Jenkins and Robert Luft were in attendance to hear their compositions performed.

—Suzanne L. Gilliland

Richmond, Va. As part of its planning process, the chapter undertook a mission to determine how it can best serve the needs of its members. Valerie Carter, adjunct professor of sociology at J. Sargent Reynolds College in Richmond, was retained to undertake an extensive survey of members. Carter's findings were the subject of the January meeting, during which AGO National President Eileen Guenther participated in an in-depth panel discussion with Dr. Carter and chapter members. The chapter leadership will now use those findings and suggestions to move forward with the task of providing the best possible service to its members and to the community.

—John DeMajo

REGION IV—SOUTHEAST

Birmingham, Ala. Oct. 27, Christian Lane, associate university organist and choir-master at Harvard University, conducted a masterclass at Samford University. Adam Cobb, student of James Dorroh at Samford University, was among those performing for the well-attended class. The chapter also hosted a reception following Lane's recital, held the next day in Reid Chapel on the university campus.

Nov. 17, the chapter hosted a dinner for Peter Dubois, host of *With Heart and Voice* and director of music and organist at the Third Presbyterian Church in Rochester, N.Y. Members enjoyed his reminiscences of the beginnings of the radio program and how it has evolved, as well as his description of the development of the sacred-music program at the Eastman School of Music.

Jan. 4, the chapter's annual Epiphany party was held at the home of James Dorroh. Bruce Ludwick, who recently accepted the position of director of music and organist at the Cathedral of St. Paul, was introduced

to the large group as a new member.

—Sherelyn Breland

Central Florida. In November, the Central Florida, Space Coast, Jacksonville, and Gainesville chapters took part in an organ crawl in St. Augustine, sponsored jointly by the Jacksonville and Central Florida chapters. Among the participants were high-school students, students of Laura Ellis from the University of Florida, and chapter members. At the historic Cathedral Basilica of St. Augustine (Roman Catholic), participants heard Shannon McKay, cathedral organist, give a description of the 55-rank Casavant organ and play a brief recital. Trinity Episcopal Parish was the next stop on the crawl. Jon Gates, music director and organist, described and demonstrated the Aeolian-Skinner organ. Originally built in 1967 with 40 ranks, the instrument was later enlarged to 90 ranks by adding Walker digital ranks and MIDI. The final destination of the crawl was Memorial Presbyterian Church. Ray McDonald, director of music and organist, spoke about the church's Aeolian-Skinner, built in 1970. The church recently upgraded the instrument to 92 pipe ranks and 63 digital ranks for a total of 155 ranks of pipes. Memorial Presbyterian Church was built in 1889 by business tycoon and St. Augustine benefactor Henry Morrison Flagler. Pictures are available on Twitter at <https://twitter.com/CFAGO>.

In December, a holiday party was held at the home of chapter secretary Shannon Fore. Members had an opportunity to play Fore's four-manual Johannus organ and grand piano.

—Marybeth McCallum

Atlanta, Ga. Dec. 8, the chapter held its Christmas party at the home of Dwight Jones. Members enjoyed singing carols and playing the three-manual organ. The party was catered by Molly Poister, daughter-in-law of Arthur Poister.

—Betty Williford

Savannah, Ga. Jan. 12, 13 chapter members participated in an organ crawl in historic Charleston, S.C. The event was planned and coordinated by chapter treasurer



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Greater Columbia performers Eddie Huss, R. Monty Bennett, and Huger Caughman Jr.



Sally Ahner (Nashville, Tenn.)



Southern Indiana performers Timothy Lee Baker, Bradley Johnson (sub-dean), Madlen Batchvarova, Janet Hamilton, David K. Lamb (Region V councillor), and Judith E. Miller (dean)



University of Evansville members Alex Henderson, Joe Luegers, Rachel Bennett, Henry Maurer, Mai Ishihara (guest), and Douglas Reed

Jim Adams. Churches on the tour included the Circular Congregational Church, the Cathedral of St. John the Baptist (Scott Turkington, host), Bethel United Methodist Church (Gregory Jones, host), and Grace Episcopal Church (Scott Bennett, host). Members also enjoyed fellowship with local organists over lunch, and following the event, some members took time to stroll the market and waterfront battery before returning to Savannah.

—Justin L. Addington

Greater Columbia, S.C. Jan. 22, following a catered dinner at Union United Methodist Church in Irmo (Joey Rothfuss, host organist), members Eddie Huss, Huger Caughman Jr., Matthew McCall, and Monty Bennett performed works by Mendelssohn, Schroeder, Burkhardt, Oldroyd, and Guilman on the church's Zimmer organ, which was installed in 1995–96 and has 46 ranks (29 pipe, 17 digital) playable on 36 stops.

—Frances M. Webb

Knoxville, Tenn. Jan. 14, Craig Phillips, director of music at All Saints' Church in Beverly Hills, Calif., and AGO Distinguished Composer for 2012, presented a program of his organ and choral music at St. James Episcopal Church. He began by playing several of his organ pieces, ranging chronologically from "Aria" (1983) to "Archangel Suite" (2011). This was followed by a recording of an excerpt from "Sojourn for Organ and Winds" (2009) and recordings of four anthems: "Transfiguration," "The Risen Sun," "The House of Faith Has Many Rooms," and "Light's Glittering Morn." On the previous day, Phillips conducted the choir of Church Street United Methodist Church in "The Risen Sun" and played his "Toccata on *Hyfrydol*" (2007) as a postlude.

—Allison Ensor

Nashville, Tenn. Jan. 7, an evening of workshops and a used-music sale took place at Brentwood United Methodist Church (Gregg Bunn, host). Sessions included a presentation of the Alexander Technique by clinician Sally Ahner, a viewing of a DVD of the organ in Walt Disney Concert Hall in Los Angeles, and

members' submissions of their "Favorite 5" organ pieces. A repertoire list of these pieces was compiled, and performances of many of the titles on the list completed the program.

—Lisa Barry

REGION V—GREAT LAKES

Southern Indiana. Dec. 31, members held a New Year's Eve concert at Concordia Lutheran Church in Louisville, Ky. The organists performing were Timothy Lee Baker (Harvey Browne Presbyterian Church, Louisville, Ky.), Janet Hamilton (St. Mary's Catholic Church, Lanesville, Ind.), Sub-dean Bradley Johnson (Concordia Lutheran Church, Louisville, Ky.), Region V Councillor David K. Lamb (First United Methodist Church, Columbus, Ind.), and Dean Judith E. Miller (Corydon United Methodist Church, Corydon, Ind.). Madlen Batchvarova, associate professor of music and director of choral programs for Hanover College, was the pianist for several organ-piano duets with organist David K. Lamb. Two commissioned works were included in the program, one for Lamb and one for the duo. The program was coordinated by Bradley Johnson.

—Judith E. Miller

University of Evansville, Ind. Nov. 6, chapter members participated in a historic organ program hosted by the Evansville Chapter at St. Pius Catholic Church in Troy, Ind. The church's organ was built in 1897 by the Votey Organ Company of Detroit and was dedicated on the 50th anniversary of the founding of the church. Chapter member Rachel Bennett, guest member Mai Ishihara, and their teacher Douglas Reed performed on the 113-year-old instrument. Additionally, on December 14, six University of Evansville Chapter members took a tour of the Milton Z. Tinker Memorial Organ at the Soldiers and Sailors Coliseum in Evansville. This organ was built by M.P. Möller in 1919 for the Methodist Centenary Celebration in Columbus, Ohio. The instrument was later purchased and moved to Evansville, and it was dedicated concurrently with the establishment of Evansville College—now the University of Evansville.

—Rachel Bennett



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Grand Rapids recitalists



Horace Washington, Reggie Watkins, Gayle Allen, Geoffrey Wilcken, and Marian Thomas at Greater Kansas City program



David Briggs (Central Arkansas)

Louisville, Ky. Jan. 22, the Louisville and Lexington chapters and Peter Webber presented Philadelphia-based organist Alan Morrison in recital. The program was designed to showcase the newly renovated 1933 Kilgen organ (Webber & Borne Organ Builders) at Louisville's St. Agnes Catholic Church. More than 200 people gathered for the program of works by J.C. Bach, Duruflé, Vierne, Weaver, and others. A reception for Morrison was held following the recital. This is the first of what is being planned as annual concerts underwritten jointly by the Louisville and Lexington chapters and rotating annually between the two cities. —David Paul Gibson

Ann Arbor, Mich. Dec. 7, David Hufford, Marcia Van Oyen, and Thomas Strode presented the annual "An Organist's Christmas" concert at the First United Methodist Church in conjunction with the Ann Arbor First Music and Arts Series. The program, performed on the church's 1940 Kimball/1958 Reuter organ, included music by Thomas Kuras, David Hufford, Emma Lou Diemer, Gerald Near, Larry Visser, Marcel Dupré, Sigfrid Karg-Elert, and Gaston Dethier. Also featured was Christmas carol singing by all, with descants and solos provided by members of the Boychoir of Ann Arbor, directed by Thomas Strode, and violinist Kathryn Votakpek, assistant concertmaster of the Ann Arbor Symphony Orchestra. —Timothy Huth

Grand Rapids, Mich. Jan. 20, six chapter members presented a recital for the public at the Cathedral of St. Andrew. Three students of chapter members also performed. The church's two Orgues Léotourneau instruments, one in the gallery and the other in the chancel, were featured. The performers (pictured) were (front row) Larry Biser (dean), Mikaela Bradley; (middle row) Christopher Dekker, Rebecca Hoeksema, Kit-Ying Law, Nicholas Palmer; (back row) Gregory Crowell, Jonathan Tuuk, and Michael Adams. —Dennis Buteyn

**REGION VI—
NORTH CENTRAL
Greater Kansas City, Mo./**

Kans. Jan. 21, Southminster Presbyterian Church of Prairie Village, Kans., hosted the chapter for a program titled "Honoring Dr. Martin Luther King Jr. Through Music and Spoken Word." Marian Thomas directed the meeting with remarks and readings from the writings of Dr. King interspersed with selected hymns and musical meditations. Chapter members Geoffrey Wilcken, director of music at the host church, and Reggie Watkins, organist of Metropolitan Missionary Baptist Church in Kansas City, Mo., performed the organ meditations and hymn accompaniments. They were assisted by Gayle Allen, soprano, and Horace Washington, performing on both flute and soprano saxophone. —Norm Kinnaugh

Northeastern Wisconsin. Oct. 11, the chapter and Lawrence University's organ department presented "A French Affair: Vive l'Orgue!" The centerpiece of the evening was the screening of *A World of Sound: American Organists in Paris*, a documentary of the organ students study trip to Paris, March 13–26, 2012. With support from Lawrence University, university organist Kathrine Handford organized and led the twelve-day trip. The students attended Masses and concerts, participated in masterclasses with leading French organists, and were able to play and hear many of the great organs in and around Paris by such noted builders as Cavaillé-Coll, Clicquot, Cattiaux, and Aubertin. The organ students from Lawrence and organ students of Carole Terry at the University of Washington in Seattle made this study trip together.

The film was directed by LU film student Mark Hirsch and supervised by Catherine Tatge (LU '72), artist in residence at Lawrence and an award-winning producer of documentaries. The sound was recorded by William Lund, an award-winning recording engineer and husband of Kathrine Handford. The 20-minute video gives the viewer a bird's-eye view of the organ consoles, organ lofts, and details of the stunning cathedrals. For our chapter, it provided the impetus for a well-attended evening program of French

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Jaime Carini (sub-dean), Susan Panciera (dean), and Eileen Guenther (AGO national president) at Tulsa anniversary celebration



Participants in Alamo Brahms recital



David Pickering at Les Bois masterclass



Seattle recitalists (photo: David Nichols)

culture, starting with hors d'oeuvres and sparkling wine at the Warch Campus Center, showing the video to rave reviews in the Cinema, and dining on a special French meal in the beautiful Esch Hurvis Room. The evening concluded with Lawrence students performing a varied recital of French organ and chamber music on the Brombaugh organ in Memorial Chapel. For your chapter, consider using the DVD as a focus for an event. This DVD is a must-see for organists. If your chapter would like to borrow or purchase a copy, contact Kathrine Handford at kathrine.handford@lawrence.edu.

—Joanne Peterson

REGION VII—SOUTHWEST Central Arkansas.

Jan. 18, following a gathering around the punchbowl, a dinner meeting, led by Dean Betty Cohen, was held at St. Mark's Episcopal Church in Little Rock (Tim Allen, host organist-choirmaster). David Briggs played a recital to celebrate the birthday of past dean Richard Hixson. Briggs, an internationally renowned organist, obtained his FRCO (Fellow of the Royal College of Organists) diploma at age 17. From 1981 to 1984, he was the organ scholar at King's College, Cambridge University, during which time he studied organ with Jean Langlais in Paris. He is currently artist in residence at St. James Cathedral in Toronto. A reception followed the program.

—Virginia Strohmeier-Miles

Tulsa, Okla. Nov. 2, the chapter celebrated its 90th anniversary with AGO President Eileen Guenther in attendance. Guenther brought greetings from AGO National Headquarters and the National Council and presented a Certificate of Achievement to Dean Susan Panciera. Following dinner and a meeting, Guenther led an evening of discussion for clergy and musicians based on her new book *Rivals or a Team*. Jan. 12, members and guests met for brunch and a meeting at the First Watch Restaurant.

—Karen Rich

Alamo, Tex. Jan. 25, the chapter and Trinity University sponsored "The Organ Works of Johannes Brahms"

as part of the citywide Brahms Festival, January 25–February 25. About 200 guests attended the recital, which was played on the 106-rank Hofmann/Ballard organ. The performers were chapter members, including David Heller, who presented a commentary. The San Antonio Symphony and 19 other artistic partners collaborated in this revival of Brahms's music. —Mary J. Hernandez

Dallas, Tex. Sept. 24, the chapter held its opening banquet at Northridge Presbyterian Church with the church's choir, under the direction of Grady Coyle, leading members in Evensong in the Reformed tradition. At the banquet, Paul Lindsley Thomas was recognized as an Honorary Dean for his years of service to the chapter and to church music in Dallas. Oct. 7, the first of two "neighborhood recitals" of the season was held at St. James Episcopal Church (Susan Rainbolt, host organist). Sub-dean Susan DeKam and Henry Webb, one of the chapter's scholarship students, played a joint program to a large and appreciative audience. Also in October, the chapter welcomed Wayne Leupold, who presented a program titled "Teaching Organ to Beginners." Nov. 7, David Baskeyfield performed at St. Andrew's United Methodist Church in Plano as part of the chapter's RTA recital series. Jan. 25, a "dean's exchange" recital, played by Vicki Schaeffer, dean of the Southern Plains (Norman, Okla.) Chapter, was held at Canyon Creek Presbyterian Church (David Hays and Sally Hill, hosts). —Benjamin Kolodziej

Fort Worth, Tex. The chapter presented a buffet supper in the large atrium of Fort Worth's Arlington Heights United Methodist Church as a Christmas gift to its members and their guests. Member Jeanette Keim entertained during the social, playing seasonal music on the grand piano. Following the social, a public organ concert took place in the church's sanctuary featuring eight members (Dale Bench, Phil Bordeleau, Debora Clark, Will Hayes, Amy Stewart, Kyla Rosenberger, Brad Volk, and Echo Wilson), who played seasonal religious music covering Ha-



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Tacoma members at Martin Pasi organ shop



Sydney Organ Academy



Long Beach recitalists Ray Kula, Diane Barkauskas, David Feit-Pretzer, Keith Shackelton, Richard Metzler, and Cynthia Azarcon



San Francisco organ crawl (members at Christ Episcopal Church in Alameda, Calif.)

nukkah, Advent, Christmas, and Epiphany.

—Edwin Ackermann

Lubbock, Tex. Jan. 17, chapter members met at Oakwood United Methodist Church after dinner. They discussed and played pieces they had performed during Advent and Christmas. Performing on the church's new Rodgers organ were Darryl Berry, Julie Wyrick, Nick Wilson, Walter Kim Fisher, Clark Haney Wells, and Michael Mitchell. Plans were made for upcoming programs.

—Clark Haney Wells

REGION VIII—PACIFIC NORTHWEST

Les Bois, Idaho. Jan. 4–6, the chapter hosted David Pickering, assistant professor of organ at Kansas State University at the “Cathedral of the Rockies” (First United Methodist Church) in Boise. Pickering played a recital on Friday night as part of the Cathedral Concert Series. Performed on the large Aeolian-Skinner (III/79; 1960), his program included works by Bach, Gawthrop, and the monumental Reubke *Sonata on the 94th Psalm*. For the Reubke, concert organizers distributed copies of the score to the audience and projected portions of the psalm text onto a screen for the audience to follow. Pickering further warmed the crowd by his energetic and polished playing, as well as with his smart and entertaining spoken comments. The following morning, he conducted a masterclass, addressing issues of technique, style, and delivery. The class was well attended and included several organists who were not chapter members, and, as a result, the Les Bois Chapter gained several new contacts for its mailing list.

—David Young

Seattle, Wash. In January, chapter members gathered at Faith Evangelical Lutheran Church in Redmond for a members' recital played on the Martin Pasi organ. The performers were Howard Wolvington (organist at the host church), Nichole Basile, Ron Koenig, and David Locke (past dean). Wolvington presented a brief history of the organ. Martin Pasi was also present to meet and greet audience members during the

reception that followed the recital. Interestingly, the organ was built in nearby Roy, Wash., for a church in south Florida. After a change in worship style at its tropical location, the organ came back to the Pacific Northwest several years later. In late January, Seattle and Tacoma chapter members gathered for a tour of the Pasi factory, where Opus 22 and 23 are currently in the final stages of construction.

—Christopher Glenn

Tacoma, Wash. Jan. 26, chapter members gathered at the organ shop of Martin Pasi (Pasi Organs) in Roy, Wash., to see an organ nearing completion that is destined for Anchorage, Ky. (facade of the Great with its embossed pipes can be seen in the photo). A highlight of the visit was observing Martin Pasi make three Principal pipes from a sheet of metal (hammered tin/lead alloy) until each pipe “spoke,” and then refine them on the voicing machine. He also demonstrated newly made Trumpet and Dulcian pipes of the same pitch, showing how resonator shapes and tongue curvatures affect tone and speech.

—David Dahl

REGION IX—FAR WEST

Central Arizona. In early January, the chapter joined the Arizona Bach Festival in the shared concert sponsorship of two acclaimed organists. Jan. 6, Scott Dettra played a recital featuring Bach's Leipzig Chorales. Jan. 12, David Enlow's recital featured, among other Bach compositions, *Prelude and Fugue in E-flat Major*, *Prelude and Fugue in D Major*, and *Pastorale*, BWV 590. Both recitals were well attended, and each organist received an enthusiastic standing ovation.

—Steven Swerdfeger

Sydney, Australia. Dec. 27–31, the second Sydney Summer Organ Academy was held, based at Shore School, North Sydney, with 36 students. Under the artistic direction of Philip Swanton from the Sydney Conservatorium of Music, overseas-based tutors included Ronny Krippner and Daniel Moulton from the UK and Nicole Marane from Atlanta, Ga. Robert Ampt, James Forsyth,

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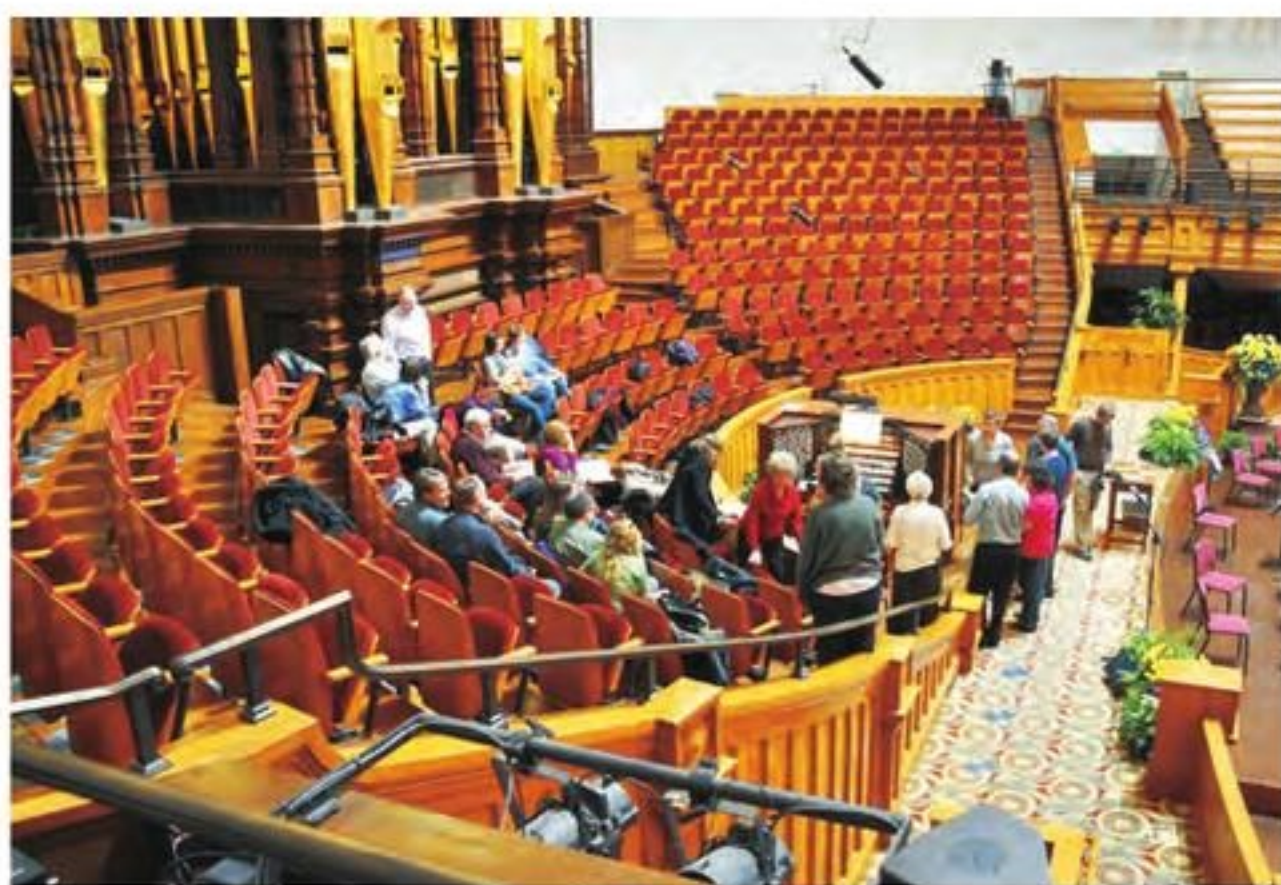
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San Joaquin Valley members after Twelfth Night dinner



Joyce Jones (Southern Nevada)



Utah Valley members at Mormon Tabernacle organ

Long Beach, Calif. Dec. 4, following dinner at Belmont Heights Methodist Church (Phyllis Goodwin, host organist), chapter members performed "Three Wise Men and a Shining Star."

—Rebecca Ogle

Palo Alto/Peninsula, Calif. Jan. 19, chapter members performed a recital of German Baroque and neo-Classical music on the newly restored 1969 Beckerath organ (II/37) at St. Bede's Episcopal Church in Menlo Park. The instrument's tracker action, effective case placement, and Neidhardt temperament make it one of the outstanding examples of neo-Baroque organbuilding in the area. The performers were Rani Fischer, Tim Getz (member at large), Ethan Haman, David Sheetz (sub-dean), Nahri Ahn, Angela Kraft Cross, Amanda Wucher, and Duane Soubirous.

—Tim Getz

Palomar, Calif. Jan. 13, the chapter's annual Epiphany potluck dinner was held at the home of Dean Michael D. Munson. Board member Howard McCullough provided dinner music on the Bösendorfer piano. This social event traditionally has been an occasion to gather chapter members at the New Year and to announce the upcoming chapter programs.

—David Leigh Shearer

San Francisco, Calif. Jan. 21, chapter members took part in an organ crawl in the quaint Bay Area town of Alameda. The day began at Christ Episcopal Church, where Michael Moran, the church's music director, gave a brief talk about the organ. Next, the group walked the two blocks to Immanuel Lutheran Church, where they were hosted by music director Terry O'Connor. Finally, at St. Joseph Basilica, they were welcomed by David Howitt, who played some Howells for them. At all three venues, members were encouraged to play the organs. After lunch at the Blue-Dot Cafe across the street, the group went to San Leandro and concluded the day at the shop of Hupalo/Repasky Organ Builders, where they had an opportunity to shop at the chapter's used-music sale.

—John Hirten

San Joaquin Valley, Calif. Jan. 4, chapter members, families, and friends gathered at the Fresno home of chapter friend Robert Boro for a Twelfth Night dinner. Helga Medd, chapter member and organist at Trinity Lutheran Church in Fresno, provided piano music during the social hour. The Phi Mu Alpha Sinfonia men's music fraternity chorus of California State University in Fresno sang several selections after dinner. Also introduced and thanked for a recent grant to the chapter was Kaye Bonner Cummings, executive director of the Bonner Family Foundation. The grant will be used for scholarships to Pipe Organ Encounters, as well as prizes for the Central California Youth Performance Awards Competition.

—Michael Varlas

Southern Nevada. Jan. 18, the chapter presented Joyce Jones in recital at Christ Church Episcopal in Las Vegas. She played a memorized program of works by Karg-Elert, Clokey, Bach, Walond, Liszt, Dupré, Langlais, Purvis, and Sowerby, and also included her composition "The Red Dragonfly." For encores she played her meditation on the hymn tune "Lemmel" ("Turn your eyes upon Jesus"), followed by her signature version of "Flight of the Bumble Bee," played on the pedals. The evening was made more enjoyable by TV-projected images of Jones's agile hands and feet. The day before the recital, Jones presented an informative introduction to the pipe organ at the First Presbyterian Church for an enthusiastic class of young Las Vegas piano students and their parents.

—Dorothy Young Riess

Utah Valley. Jan. 5, chapter members were privileged to visit the Mormon Tabernacle organ. They were guided on a tour of the organ chamber by Tabernacle organist Clay Christiansen. After the tour, they had the rare opportunity to play the organ, assisted by professor Don Cook of Brigham Young University, who helped members choose registrations among the seemingly endless possibilities of the 147-voice, 206-rank Aeolian-Skinner instrument designed by G. Donald Harrison.

—Jack Stonema

Peter Kneeshaw, and Alistair Nelson were the local tutors. The event was organized by a subcommittee of the Organ Music Society of Sydney (and AGO chapter) comprised of Godelieve Ghalvalas, Robert Fox, and Greg Cunningham. Masterclasses were given on 17 instruments in the Sydney area, including the famous 1890 Hill & Son organ at Sydney Town Hall. A public recital performed by eleven young organists was

held there on December 28. The Academy's program is designed for organ students of all ages, from beginner to advanced level. Small groups ensured an individual learning experience. On the final night (New Year's Eve), the students performed a recital in the school chapel, then enjoyed a barbecue and viewed the spectacular fireworks display over Sydney Harbor.

—Hugh Knight

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size). Do not insert digital photos into documents or e-mail messages; send as attachments. Substandard photos will not be published. The deadline for this issue was February 1, 2013.

APPOINTMENTS

Richard Benefield, director of music, Old First Presbyterian Church, San Francisco, Calif., effective January 1, 2013. He will direct the 20-voice choir, plan all service and festival music, and preside over the 65-stop George Hutchings-Visscher organ. The Alabama native was educated at Baylor University and the New England Conservatory of Music, where he earned its first DMA degree. In more than 30 years as an active church musician, he has held various positions in Alabama, Texas, Georgia, and New England. He was involved as singer, conductor, and organist in many first performances of music by Daniel Pinkham, about whose music he has written for *THE AMERICAN ORGANIST*. He is the editor of *Motets for One Voice by Franck, Gounod, and Saint-Saëns: The Organ-Accompanied Solo Motet in Nineteenth-Cen-*

tury France, published by A-R Editions (2003).

Benefield was previously deputy director of the Harvard University art museums and keeper of the Flentrop organ in Adolphus Busch Hall. In September 2012, he was named deputy director of museums of the de Young and Legion of Honor museums of San Francisco, the latter of which houses the Spreckels Organ.

Lindsay Gray, emeritus director, the Royal School of Church Music (RSCM). The title has been conferred in recognition of Gray's contribution to the RSCM in nearly five years as director, from 2008, when he was instrumental in securing valuable trust funding for RSCM's work in supporting the music of affiliated churches, and in instigating the reorganization and revitalization of volunteer area committees.

Ahreum Han, lecturer of organ at Iowa State University, Ames, Iowa, where she teaches applied organ and administers the organ program, which includes monthly organ recitals. She continues as the principal organist, assistant director of music, and artist in residence at the First Presbyterian Church in Davenport, Iowa. A native of Seoul, Korea, she was a soloist at the 2012 AGO National Convention and has been a prizewinner in the Albert Schweitzer, Carlene Neihart, and West Chester University organ competitions. Further information is available at Music.iastate.edu.

RETIREMENTS

Julia Clendenin Callaway, AAGO, retired on October 28, 2012, after 36 years as organist-director of music ministries at Vine Street Christian Church, Nashville, Tenn. In morning worship, the church recognized her longtime music ministry and presented her with a generous gift for travel expenses. Callaway was awarded the title of organist-director of music ministries emerita. She plans to continue her private teaching and serving as supply organist in the Nashville area. On October 28, she presented a retirement celebration concert, playing organ works by Bach, Handel, Mozart, Phillips, and Duruflé, and hymn settings by Burkhardt, Cooman, Wood, Harmon, and Michel. Guest violinist David Mansouri played Peter Matthews's *Intermezzo*, and the Vine Street Chancel Choir, directed by T.J. McLaughlin, sang Rutter's "I Will Sing with the Spirit." A reception to honor and thank Callaway for her music ministry was held following the concert, and the Nashville AGO Chapter presented her with a certificate of appreciation for her support of the work of the AGO in Nashville.

Harold Stover retired as organist and music director of Woodfords Congregational Church, UCC, in Portland, Maine, on January 15, 2013, the 21st anniversary of his appointment. He will continue as director of Renaissance Voices, a Portland-based a cappella chorus, as instructor in organ, music theory, and music history at the Portland Conservatory of Music, and as a composer and organ recitalist. Stover had previously served as organist-choirmaster of the Second Presbyterian Church in New York City for 24 years. While in New York, he was also music director at the Alexander Robertson School and organist of the St. Andrew's Society of the State of New York. He is a graduate of the Juilliard School, where he studied organ with Vernon de Tar. Previous study was with

Robert Ivey, Charles A.H. Pearson, Donald G. Wilkins, and John R. Lively.

Stover's recital credits include concerts on major series in New York, at the National Cathedral in Washington, Westminster Abbey in London, Harvard and Princeton universities, and other venues. His compositions are published by Augsburg Fortress, ECS, MorningStar, and Paraclete presses and are recorded on the Albany, ACA Digital, and Gloriam Dei Cantores labels. His writings on organ and choral music have appeared in *THE AMERICAN ORGANIST*, *The Diapason*, *The Tracker*, and *Worship, Music, and Ministry*, the journal of the United Church of Christ Musicians Association. He was the editor of that journal from 2008 to 2012. Stover has served as dean of the New York City and Portland, (Maine) AGO chapters and has been featured as composer, organist, and workshop leader at AGO regional and national conventions. He is on the advisory board of the Friends of the Kotschmar Organ Inc., and served as its president, 2003–2006. In 2007, the mayor of Portland presented Stover with the key to the city in recognition of his contribution to the city's cultural life. He has made seven appearances as composer and organist on American Public Media's *Pipedreams* and was named an Anniversary Associate of the Albert Schweitzer Fellowship in 1989.

MIXTURES

Kipp Cortez graduated with the master of music degree in organ from the University of Michigan on December 16, 2012. His degree recital was played in Hill Auditorium on September 30. Beginning in January, he continued enrollment in the DMA program. In addition to being a student of Marilyn Mason, Cortez studies harpsichord with Edward Parmentier and carillon with Steven Ball. He is the assistant organist at the First Congregational Church of Ann Arbor.



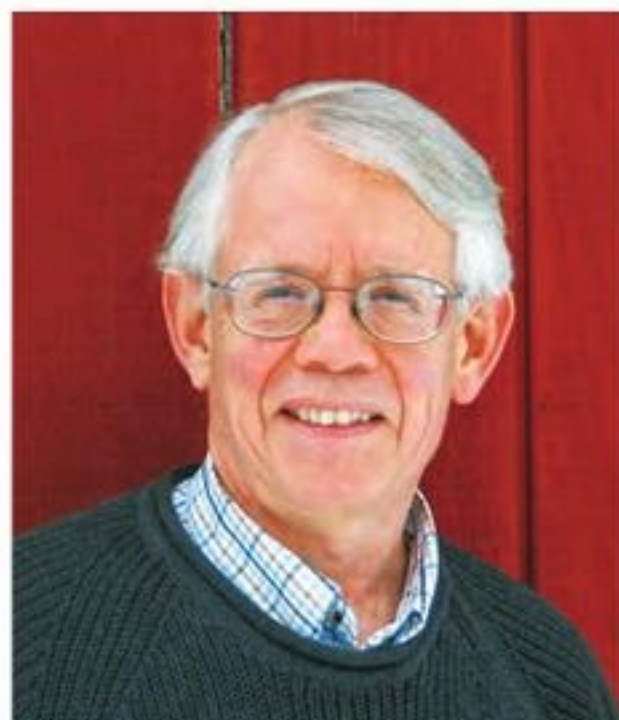
Richard Benefield



Julia Clendenin Callaway



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Emory University organist **Timothy Albrecht** performed selections from Bach's *Well-Tempered Clavier II* on three keyboard instruments on March 21. The performance marked the third in his four-

year Bach Birthday Recital cycle of the entire work, which culminates March 21, 2014, with the completion of the first-ever Atlanta performance of Bach's entire *Well-Tempered Clavier I and II*.



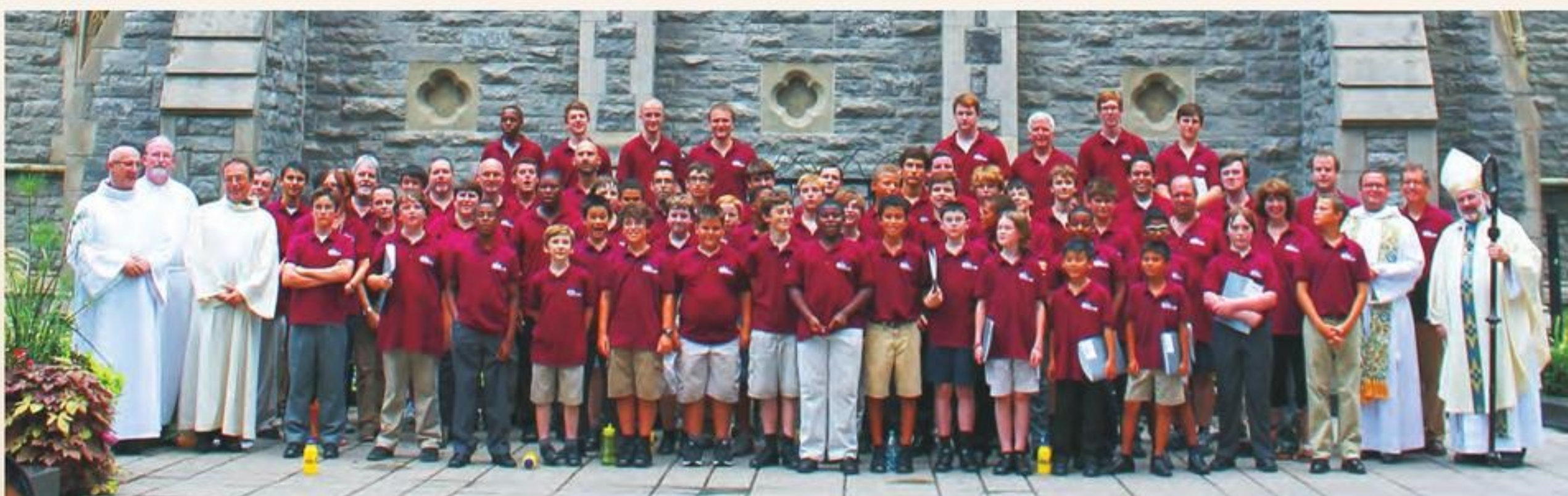
"**Deo Gloria!**" a choral and instrumental concert of Christmas music from Pachelbel and Purcell to Rutter, directed by John C. Black, was presented December 9, 2012, at Barrington Presbyterian Church in Bar-

rington, R.I. "Christmas at the Newport Mansions" was also presented for the second consecutive year. (Photo taken at The Breakers mansion in Newport, R.I.) (photo: Andrew Christhilf)



St. Elizabeth Ann Seton Parish, Carnegie, Pa., presented a concert by **Paul Jacobs** on January 4, 2013, continuing the dedicatory series of the new III/28 Opus 59 organ by Patrick J. Murphy & Associates. Jacobs's varied program of music by Bach, Stanley, Boulanger, Elgar, Mozart, and Guilmant proved that even an instrument of relatively modest resources can yield big dividends in terms of color, flexibility, and musical satisfaction. Members

of Jacobs's family who live nearby attended the concert, and his performance of the "Sinfonia" from Bach's *Cantata 29* as an encore was especially meaningful to them. Pictured with Jacobs are Patrick Murphy (president), Nicholas Will (music director), Fredrick Bahr (tonal director), and the Rev. David Poecking (pastor). Further information about the church and organ can be found at Seascarnegie.org and Pjmorgans.com.



The 52nd annual **Montreal Boys Choir Course** took place July 29–August 5, 2012, at the Bishop's College School, Lennoxville, Q.C. The director of the course was Malcolm Archer, director of music at Winchester College, U.K. The final services were held at Christ Church

Cathedral, Montreal. The course was made up of 72 boy/teen/adult participants from choirs across the United States and Canada. Music performed included the Cantus Missae by Joseph Rheinberger and "Lo, the full, final sacrifice" by Gerald Finzi.

After 52 years in Canada, the MBCC will move to the United States this summer and will be held at the Lawrenceville School outside Princeton, N.J. The course will be directed by Simon Lole, former music director at Salisbury Cathedral and now a freelance composer and

conductor for the BBC, and will take place July 28–August 4, 2013. Further information about this opportunity for gifted boy and teen singers is available by contacting Larry Tremsky, executive director of the course, at Larrytrem@yahoo.com.

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Students of **Bruce Neswick** at Indiana University, Bloomington, performed *La Nativité du Seigneur* by Olivier Messiaen on January 11, 2013 in Auer Hall. Adjunct professor and noted organist Colin Andrews read the composer's introduc-

tion to each movement of the work. Pictured, left to right, are (front row) Chris Prestia, Matthew Leone, Kyle Black; (back row) William Bryant, Claire Caruso, Bruce Neswick, Colin Andrews, JuAn Park, and John Stender.



Kola Owolabi, assistant professor and university organist of Syracuse University, and **David Arcus**, associate university organist at Duke University, presented an introduction to the pipe organ for music students of Onondaga Community College on December 10, 2012, at the 1950 Holtkamp organ in Setnor Auditorium, Crouse College, Syracuse, N.Y. Owolabi and Arcus gave a brief history of the organ, demonstrated its many distinctive characteris-

tics including articulation and tonal resources, and fielded questions from the students. The presentation was augmented by musical examples performed by the two organists, photographs of notable organ cases, and samples of organ pipes. OCC music student Jennifer Townsley organized the event. Owolabi and Arcus (center front) pose with the OCC music students before the auditorium organ. (photo: Tom Townsley)



John W. Vandertuin

John W. Vandertuin was inducted into the Wall of Fame at Western University, London, Ontario, Canada, in October 2012, an honor that recognizes illustrious

graduates of its faculty of music. His biography is now included in *The Encyclopedia of Music in Canada*, available online at Thecanadianencyclopedia.com/articles/emc/john-w-vandertuin. His latest composition, *Three Sacred Solos for Piano*, has been published by Tuinmeester Editions, his own company, located at 8 Olivetree Rd., Apt. 503, Brantford, ON N3R 5Z2, phone 519-752-5498. Vandertuin also played an October recital on Western University's Casavant studio organ, the final performance before the building housing it undergoes a complete renovation. He holds the FRCCO (honorary) and a DMA degree from the University of Michigan. As a teenager, he studied with Jean Langlais.



The 2013 **University of Alabama Organ Scholarship Competition** finals were held January 24 at the Moody School of Music. The awards were University of Alabama scholarships in the amounts of \$8,000, \$5,000, and \$3,000 for first, second, and third place, respectively. Christopher Henley from Talladega, Ala., was the first-place winner and is a Community Music School student under the tutelage of Faythe Freese, professor of organ at the university. Matthew Edwards from El Centro, Calif., was the second-place winner and is the student of Hope Davis and Carol

Williams, San Diego civic organist at the Spreckels Organ Pavilion. Shawn Thomas, a student of Laura Ellis and an MM degree candidate at the University of Florida in Gainesville, was the third-place winner. The judges for the recorded round were Patricia Fitzsimmons, Karen Eschelman, and Charles Tompkins. Judges for the final round were Frederick Teardo, Charles Kennedy, and Jim Cook. Pictured, left to right, are Shawn Thomas, Matthew Edwards, Christopher Henley, Jim Cook, Charles Kennedy, and Frederick Teardo.

WINNERS

Dale Ramsey is the composer of *Fantasia on "Crucifer,"* the winning entry in the Kansas City AGO Chapter's 75th anniversary year composition competition. Thirty entries from the United States and Canada were submitted. In a blind process, three judges, working independently, adjudicated the entries by a point system. First-round judges were Sharon Hettinger, Mary Ellen Sutton, and Ken Walker. The top ten entries were adjudicated by three different judges using the same process: James Charles Barnes, Elisa Williams Bickers, and Beth Elswick. Chelsea Chen will perform the winning entry in her concert May 20 on the Julia Irene Kauffman Casavant Organ at Helzberg Hall in the new Kauffman Center of the Performing Arts. The concert is a collaborative effort between the Kauffman Center and the Kansas City AGO Chapter.



Daniel O'Connor

Daniel O'Connor, a student at Lawrence University in Appleton, Wis., is the recipient of the Ruth and Paul Manz Organ Scholarship for 2012. He is an organ student of Kathrine Handford and has received a \$3,000 check. He performed the *Prelude and Fugue in A Minor*, BWV 543, by Bach; *Clair de lune* by Vierne;

Wondrous Love, *Variations on a Shape Note Hymn*, by Barber; and the hymn "Salzburg." The scholarship was established by Mount Olive Lutheran Church, Minneapolis, to honor the Manzes for their work, and is administered by the Lutheran School of Theology at Chicago. It is awarded annually to an organ

student planning a career in church music. Applications for the 2013 scholarship are available from Ruth and Paul Manz Scholarship, c/o President's Office, Lutheran School of Theology at Chicago, 1100 East 55th St., Chicago, IL 60615, or from the Web site Lstc.edu. The application deadline is July 1, 2013.

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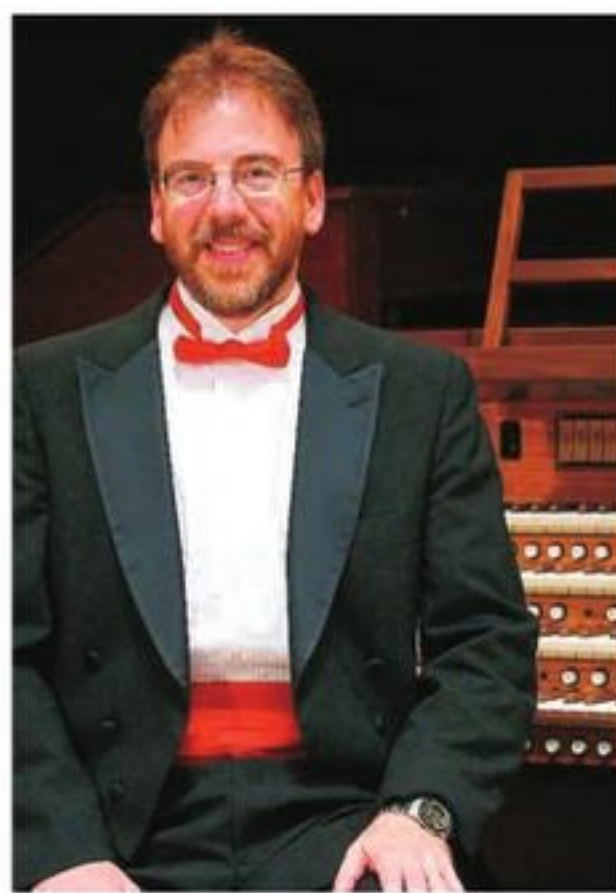
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SCHOLARSHIP

West End United Methodist Church in Nashville, Tenn., is granting a \$1,500 scholarship from the Don Marler Church Music Scholarship Fund for fall 2013. The scholarship is not a need-based scholarship but one granted annually for a student showing potential in church music. The application deadline is April 1. For information on applying, contact Melanie Paulson at Mpaulson@westendumc.org.

PREMIERES

On October 28, 2012, **Kenrick Mervine** presented the United States premiere of Naji Hakim's *Toccata* (composed for the 2012 Breda International Organ Competition) at Metropolitan State University of Denver, Colo., on a new custom concert touring instrument built by the Allen Organ Company. The program also included the world premiere of Joel Raney's *Variations on "Amazing Grace,"* composed for Ken and Barbara Mervine. The new work, published by Hope Publishing Company, can be performed as an organ solo or with a vocal or choral part. Additional works presented were J.S. Bach's *Prelude and Fugue in A Minor*, Paul Halley's *Outer Hebrides*, Louis Vierne's *Impromptu*, and Powell Weaver's *Copper Country Sketches*.



Kenrick Mervine



Gail Archer

FORTHCOMING EVENTS

Gail Archer is presenting "The Muses Voice," a series of New York City recitals featuring works by international women composers. Two recitals are still forthcoming: April 7 (3:00 P.M.) at Park Avenue Christian Church (works by Wang An Ming, Rachael Lauren, Mary Howe, Barbara Rettagliati, and Jeanne Demessieux) and May 22 (7:30 P.M.) at the Church of St. Paul the Apostle (music of Eleanor Daley, Nancy Van de Vaye, Karen P. Thomas, Ana Paola Santillán Alcocer, and Jennifer Higdon).



Tinker Memorial Concert

The University of Evansville AGO Chapter and the Neu Chapel Society will sponsor the **Tinker Memorial Concert** on April 12, 2013, at 7:00 P.M. in Neu Chapel on the university campus. The annual concert celebrates the memory of Milton Z. Tinker, who established a rigorous public school vocal music curriculum in Evansville, Ind., in the 1880s, and in whose memory a large pipe organ was dedicated in Evansville's Soldiers and Sailors Memorial Coliseum in 1919. In addition to UE organ students and Kantorei, the Signature School Orchestra, the North High School Choir, and the Joshua Academy Choir will perform.

MANAGEMENT

Concert Artist Cooperative, beginning its 26th year of operation in April, welcomes organist-choral conductor Michael D. Boney, organist Mark Laubach, organist Christopher Marks, organist/pianist Shelly Moorman-Stahlman, the organ and viola Rodland Duo, and the voice and continuo Vinaccesi Ensemble to its roster of soloists and ensembles from around the world. Boney is the canon for music at St. Michael's Episcopal Cathedral, Boise, Idaho. Laubach is the canon for music at St. Stephen's Episcopal Church, Wilkes-Barre, Pa. Marks is an associate professor at the University of Nebraska-Lincoln. Moorman-

PIPEWORK



Patrick J. Murphy & Associates marked its 25th anniversary by hosting a holiday open house for more than 200 guests on December 30, 2012. The new III/47 organ built for Trinity Lutheran Church, Reading, Pa., was set up in the erecting room and playable from the console. Pastor Fred Opalinski and music director Karen Eddinger gathered around many of their parishioners to sing familiar Christmas carols with the new

instrument. The afternoon also included shop tours, opportunities to chat with the craftsmen, voicing demonstrations, and a sumptuous spread of food catered by PJM service manager Mathew Newcome's daughter Christiana. More photos of the event as well as further information on Patrick J. Murphy Associates can be found at Pjmorgans.com and on Facebook.



Opus 327 by **Ernest M. Skinner** at St. Luke's Episcopal Church in Evanston, Ill., is now 90 years old. Ten organists from the Evanston Deanery parishes played a celebratory concert and hymn sing at St. Luke's on October 21, 2012, commemorating the 90th anniversary of the dedication recital series, which took place October 15-18, 1922. The instrument was restored in the 1990s by A. Thompson-Allen, New Haven, Conn. Pictured, left to right, are

(back row) Derek Nickels (Holy Comforter, Kenilworth), James Janssen (St. Matthew's, Evanston), John Wesche (St. James the Less, Northfield), James Russell Brown (St. Giles, Northbrook), Jay Peterson (Christ Church, Winnetka); (middle row) Julia Brueck (St. David's, Glenview), Chris Roe (St. Elisabeth's, Glencoe), Thomas Alm (St. Augustine's Wilmette), Christine Kraemer (St. Luke's, Evanston); and (foreground) Robert Horton (St. Mark's, Evanston).



AGO REGION IX CONVENTION

June 24-26, 2013 in Bakersfield, CA

June 23 – 7pm: Pre-convention concert with Hector Olivera

June 27 – 10am: Post-convention concert with Dorothy Young Riess

bakersfieldAGO2013.org

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CONVENTION ARTISTS



**Amy Johansen
and Robert Ampt**



Christoph Bull



S. Wayne Foster

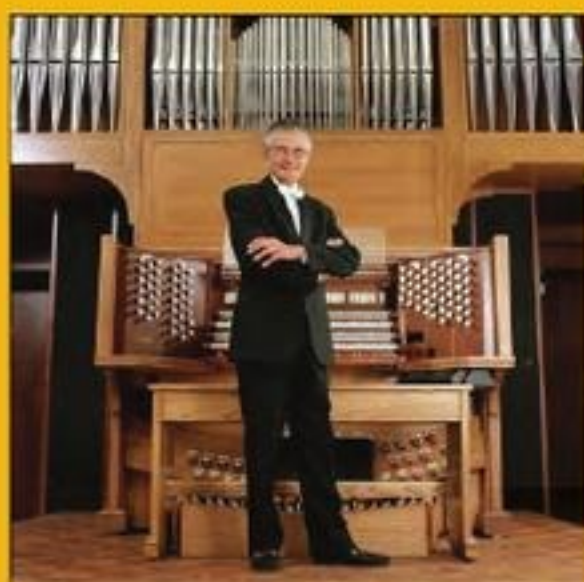


Hyunju Hwang



**Carey Coker-
Robertson**

SPECIAL GUESTS



Hector Olivera



Dorothy Young Riess



Fred Swann

PRESENTERS:

Katherine Crosier, Angela Kraft Cross, Phil Dodson, Ruth Eldredge, Eileen Guenther, Allan Petker, Kristin Holton Prouty, Leslie Wolf Robb, Manuel Rosales and T. Paul Rosas

CONVENTION ORGANS:

Werner Bosch (St. John's Lutheran Church)

Aeolian-Skinner (Olive Drive Church)

Schantz (St. Paul's Anglican Church)

Austin/Rodgers (First Presbyterian Church)

Schantz/Rodgers (First United Methodist Church)

Stahlman is a professor of music at Lebanon Valley College in Annville, Pa. Catherine Rodland is artist in residence at St. Olaf College, Northfield, Minn.; and Carol Rodland is associate professor of viola at the Eastman School of Music. The Vinacessi Ensemble is based in the San Francisco Bay Area. Further information is available at Concertartistcooperative.com or from Beth Zucchini, 7710 Lynch Road, Sebastopol, CA 95472, 707-824-5611, 707-824-0956 fax, or Bethzucchini@aol.com.



Michael D. Boney



Mark Laubach



Christopher Marks



Shelly Moorman-Stahlman



Rodland Duo

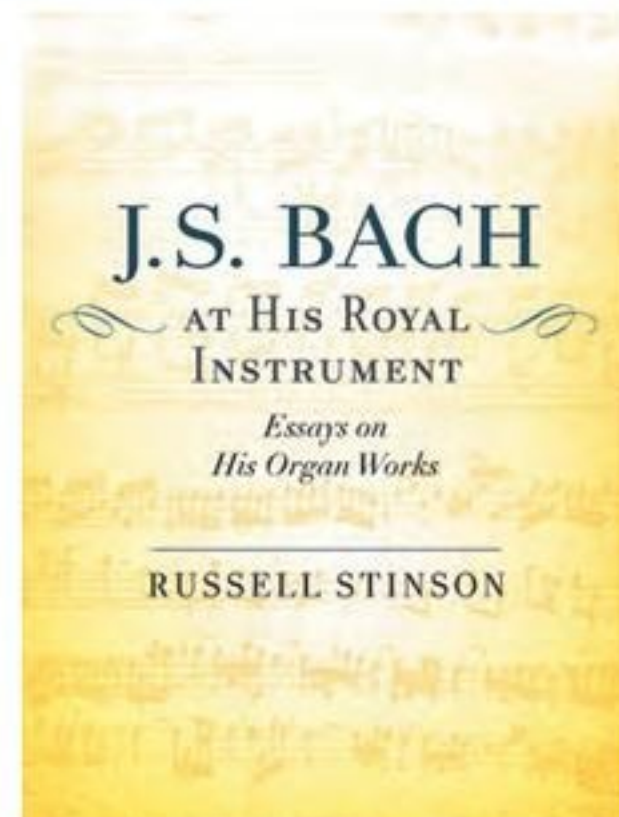
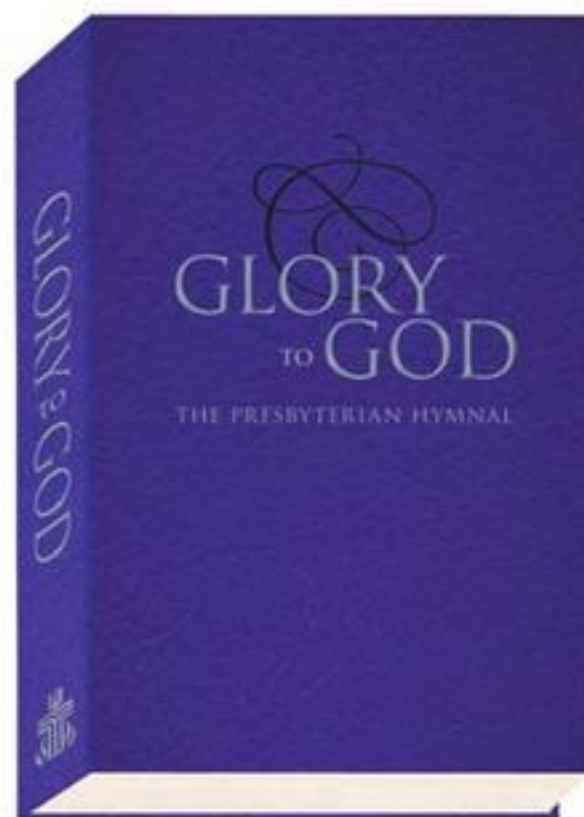


Vinacessi Ensemble

ALLA BREVE

Glory to God, a new hymnal from the Presbyterian Publishing Corporation, is expected to be published in September 2013 in a variety of print and digital formats. By the end of 2012, more than 600 congregations had placed prepublication orders for the new hymnal. The church's general assembly of 2004 initiated the hymnal project by authorizing research into a new de-

nominal songbook. Under the leadership of hymnal editor David Eicher and committee chair Mary Louise Bringle, a committee spent time analyzing other denominations' hymnals, contemporary praise and worship trends, global music, and previous Presbyterian hymnals, presenting recommendations to the general assembly of 2012. Further information is available at Presbyterianhymnal.org.



The latest book by **Russell Stinson**, *J.S. Bach at His Royal Instrument: Essays on His Organ Works*, has been published by Oxford University Press. In it, Stinson sheds light on the entire corpus of Bach's organ chorales, and considers the reception of the music not only by various luminaries in the classical music world (especially Mendelssohn, Schumann, Franck, and Elgar) but also those within such disparate realms as film, literature, politics, and progressive rock. The book also includes a revealing focus on an unpublished fugue by Bach pupil J.G. Schübler, based on Bach's "Little" Fugue in G Minor. The book may be ordered directly from the publisher or through any of the major online bookstores. Stinson serves as Josephine Emily Brown Professor of Music and college organist at Lyon College and as or-

ganist-choirmaster at St. Paul's Episcopal Church, Batesville, Ark.

OBITUARIES

Marilyn Jane Ballantine, 86 years old, December 27, 2011, at Norwalk (Conn.) Hospital. Born September 29, 1925, in Minneapolis, she was a resident of South Salem, N.Y., for more than 44 years and was the wife of the late George Allan Ballantine. She received a BMusEd degree from MacPhail College, Minneapolis, in 1947 and an MSM degree from Union Theological Seminary, New York City, in 1967. She studied with Rupert Sircom, Carl Weinrich, Robert S. Baker, Alec Wyton, Louise L. Jenkins, Rosalie Snyder, Earl Berg, Byron Hardin, and Seymour Lipkin. Ballantine was the minister of music at the First Presbyterian Church of New



Schmidt Piano & Organ Service of Kitchener, Ontario, Canada, has announced the completion of the Viscount custom Unico 500 drawknob console and custom-built Schmidt Classique Organ Sound System, which includes 34 speakers and features chancel and antiphonal systems. The three-manual console was featured in a pre-Advent/Christmas event at Redeemer University College on Novem-

ber 22, 2012. Organists from the Netherlands and Ontario performed. The system was then delivered to a church in time for the first Sunday of Advent. A two-manual Viscount V-40 system containing more than 20 speakers was also installed in Immaculate Heart of Mary Roman Catholic Church in Stoney Creek, Ontario. Further information is available at Schmidtpianoandorgan.com.

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American Guild of Organists

2012–2013 Membership Campaign

Grow the Guild has already begun and will run through May 31, 2013. Don't worry about registering for the program; every chapter is automatically entered in the membership challenge. To qualify for one of the prizes, your chapter has to grow membership by 5%. Any new members that your chapter receives as part of the 2012–2013 Membership Year will qualify for this campaign. Winners will be determined after national dues reconciliation is complete, and results will be announced some time after May 31, 2013.

When trying to recruit new members, remember to consider: music students (all ages), music teachers, choir directors, organ enthusiasts, community arts supporters, clergy and denominational leaders, pianists, and composers. The AGO is not just for organists!

Music Teachers • Students • Choir Directors • Pianists • Clergies

Please visit <http://www.agohq.org/membership/grow/> for campaign guidelines and details. If you have any questions, please contact Leah Semiken at 212-870-2311 (ext. 7512) or leah.semiken@agohq.org.

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Canaan for 40 years, 1958–98. Joining the church a year after its inception, she built the choir to more than 70 members. Under her leadership, the music program grew as an important aspect of the weekly worship and included annual choir concerts. She was instrumental in the acquisition of English handbells and teaching others the joy of ringing. Along with her husband, she organized and led four European choir tours, the first in 1983 to Scotland and England; in 1986 to England, Wales, and Scotland; in 1989 to the Netherlands and Germany; and a final tour in 1992 to Switzerland and Austria. Since her retirement in 1998, she was a substitute organist for many churches in Fairfield and Westchester counties, and treasurer of the Fairfield West AGO Chapter.

Ballantine is survived by a daughter, two grandchildren, and many nieces and nephews. A memorial service was held in April 2012 at the First Presbyterian Church of New Canaan. The Fairfield West AGO Chapter has established a fund for POE scholarships in her name. Contributions should be made to the Fairfield West AGO Chapter and mailed to chapter treasurer Jayson Rodovsky-Engquist, 48 Summer St., New Canaan, CT 06940-4811.

Oliver Douberly, 64 years old, October 18, 2012, in Oklahoma City, Okla. A native of Savannah, Ga., he retired in 2011 from the Cathedral of Our Lady of Perpetual Help as the director of music and organist, a position he held for 23 years. Douberly received a BMus degree from Jacksonville University in 1970. After a year of study at the Eastman School of Music, he attended the University of Oklahoma, where he earned an MMus degree in organ. His extraordinary gift for music resulted in a number of honors, including winning the concerto competition at Oklahoma University. After completing all coursework toward a DMA degree at OU, he was awarded an organ fellowship at Washington Cathedral in 1972.

Douberly was a featured organ recitalist at the Third International Congress for Roman Catholic Musicians in Rome, Italy, in February 1990. He was a featured recitalist for Galanti Organ Builders of Portland, Oreg. In 1992, he directed a choir comprised of Roman Catholic choir directors from throughout the United States on a tour through Germany and Austria. He was the author of *Choir Director Basics*, published by the Pastoral Press. A highlight of his career occurred during the summer of 1999 in



Marilyn Jane Ballantine

Rome, when he conducted the Our Lady's Cathedral Choir and other area choirs for a performance for Pope John Paul II.

Douberly is survived by his life partner, Darwin Bragg.

William C. Hain, 89 years old, December 29, 2012, at Southwestern Assistant Care, West Mifflin, Pa. Born January 13, 1923, in Pittsburgh, Pa., he worked for the Samuel Bowman Organ Company before serving in the Army during World War II. He returned in 1944 and continued work with Bowman. He and Joseph Kibler started Organcraft in 1950, which they continued until 1977 when Kibler retired. They both served as sales and service representatives for Casavant during the 1950s and 1960s. William C. Hain II joined Organcraft with his father in 1977, when they were appointed service representatives for Austin Organs. Hain continued working with his son until age 85. He had worked on most of the organs in and around Pittsburgh and was known for his expertise. In addition to having a kind and gentle nature, he dedicated his life to the pipe organ profession, even playing for residents at his retirement home.

Hain's funeral was held at the Slater Funeral Home, followed by an honor guard ceremony at Queen of Heavens Cemetery, Pittsburgh. He was predeceased in 2012 by his wife, Anna Marie, and is survived by a son, a daughter, six grandchildren, and three great grandchildren.

Harriett W. Hargus, 83 years old, December 18, 2012, in Pittsburgh, Pa. She was a longtime member of the Pittsburgh AGO Chapter and resided in Hampton, Pa. She was director of music at Elfinwild Presbyterian Church in Glenshaw for more than 40 years. She is survived by four daughters, a son, a sister, twelve grandchildren, and four great-grandchildren. Memorial contributions may be made to Elfinwild Presbyterian Church, 3200 Mount Royal Blvd., Glenshaw, PA 15116, or to a charity of one's choice.



Oliver Douberly



Harriett W. Hargus

Quentin Lane, 64 years old, January 13, 2013, in Selma, Ala. Born November 26, 1949, in Selma, he started piano study at age seven and began playing the organ at West Trinity Baptist Church when he was nine. He earned the BMus degree with honors from the University of Alabama in 1971 as an organ student of Warren Hutton, and the MMus degree in 1973 from the Eastman School of Music, where he studied with David Craighead. After serving as an organ fellow at the National Cathedral in Washington, D.C., Lane was music director and organist at the Church of St. Mary the Virgin in New York City from August 1982 to February 1987. He was also on the staff of St. Thomas Church Fifth Avenue, 1986–90, as music administrator and assisting organist. During this period, he was active in the New York City AGO Chapter and the St. Wilfrid Club. He also worked with the Boys' Choir of Harlem and accompanied them at Alice Tully Hall.

Leaving New York, Lane was the executive director of a medical practice in Birmingham, Ala., for six years, later becoming organist-choirmaster of St. Andrew's Church. He subsequently moved to Wilmington, Del., as organist-choirmaster of the Episcopal Church of Sts. Andrew and Matthew. At the time of his death, Lane was organist and choir director of historic Brown Chapel A.M.E. Zion Church in Selma. He



Quentin Lane



Paul Truett Langston

was also an instructor in music and concert accompanist for the Selma University Choir, and was assistant organist of St. Paul's Episcopal Church. His funeral took place at St. Paul's Episcopal Church in Selma on January 18, with interment in Live Oak Cemetery.

Paul Truett Langston, 84 years old, December 20, 2012, at his home in DeLand, Fla., surrounded by his immediate family. Born September 15, 1928, in Marianna, Fla., he held degrees from the University of Florida and Southern Baptist Theological Seminary, and a DSM degree from Union Theological Seminary, New York City. His organ teachers were Claude Murphree, Kenneth Poole, and Alec Wyton. He also studied with Nadia Boulanger at the American Conservatory in Fontainebleau, France.

Langston was on the faculty of the Stetson University school of music from 1960 until his retirement in 1993, when he was named professor and dean emeritus; he served as dean of the school, 1963–85. Teaching for eight more years, he earned the McEniry Award for excellence in teaching. Listed in *Who's Who in America*, he served as an evaluator of collegiate music programs for the accrediting agency of the National Association of Schools of Music. Active as an organist, pianist, and church musician, he

composed works for organ, solo voice, and choir; his oratorio *Petros* was premiered in 1983. Other works include chamber pieces, hymn tunes, a concerto for organ, brass, and percussion, a work for chorus and wind ensemble, and music for children's choir. Before coming to Stetson, he served as organist and choir director at St. John's Baptist Church in Charlotte, N.C., 1953–60.

Together with Tippen Davidson, Langston was instrumental in bringing the London Symphony Orchestra to Daytona Beach for a month each year from 1966 to 1969. Beginning in 1966, they established the Stetson University Summer Music Institute for students to study with members of the London Symphony. The institute continued through 1978, using first-chair players from United States orchestras. Among other programs he instituted at the university is the Community School of Music for adults, senior citizens, and children, which continues today and includes a children's choir. He also organized the School of Music Advisory Board, made up of music alums, former faculty members, and those interested in promoting the school's programs. Similar advisory boards have since been established by the other schools in the university.

Langston is survived by his wife of 62 years, Esther, and by three children. His funeral service was held December 24, 2012, at St. Barnabas Episcopal Church, DeLand. The service included some of Langston's compositions, among them his widely performed setting of "God of Grace and God of Glory." Memorial contributions may be made to the Dr. Paul Langston Memorial Organ Scholarship Fund, Stetson University.

Philip Stevens Ledger, 74 years old, November 18, 2012, of pancreatic cancer. Born December 12, 1937, in Bexhill-on-Sea, East Sussex, England, he was a music scholar at King's College, Cambridge. In 1962, he became master of music at Chelmsford Cathedral, the youngest in the country to hold such a position. Three years later, he moved to Norwich and became dean of the school of fine arts and music at the University of East Anglia. He also began a longtime association with the Aldeburgh Festival, where he had a close working relationship with Benjamin Britten and Peter Pears. He was the organist for Britten's funeral. Ledger succeeded David Willcocks in 1974 as organist and music director at King's and was, in turn, succeeded by Stephen Cleobury in 1982. The choir at King's was known mainly for the annual



Philip Stevens Ledger

broadcast of the Festival of Nine Lessons and Carols, as well as for highly acclaimed recordings and tours of the United States and Japan. Ledger had partnered in recital such singers as Janet Baker and Robert Tear.

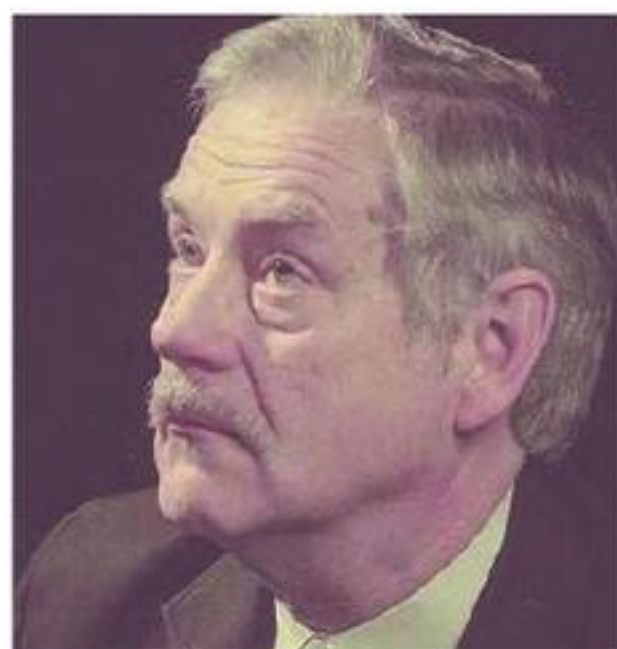
Ledger became principal of the Royal Scottish Academy of Music and Drama in 1982, where he stayed for two decades until his retirement in 2001. He was chairman of the examining board of the Associated Board of the Royal Schools of Music and president of the Royal College of Organists (1992–94) and the Incorporated Society of Musicians (1994–95). He was appointed a Commander of the Order of the British Empire in 1985 and knighted in 1999 for his services to music. He held three honorary doctorates.

Ledger was noted for his arrangements and compositions, especially choral ones. His settings of "Adam lay ybounden," "A Spotless Rose," and "This joyful Eastertide" have been performed widely. He also composed a *Requiem—A Thanksgiving for Life* and the cantatas *The Risen Christ* and *This Holy Child*.

Ledger is survived by his wife, Mary, a son, a daughter, and a granddaughter.

Lewis "Bud" Martin, 90 years old, January 14, 2013. Following military service in the U.S. Navy during World War II, he obtained a bachelor's degree in business and had a long and distinguished career with Equitable Life Assurance. He spent more than 30 years as minister of music at Bethany Assembly of God Church in Springfield, Mass., where he inaugurated both the annual Living Christmas Tree and Living Cross musical programs and played the organ for a weekly radio broadcast. He was the choir director and organist for Western Hills United Methodist Church in Little Rock for many years, leaving behind many worship songs he wrote for various choirs over the years.

A member of the Central Arkansas AGO Chapter and a gifted



Lewis "Bud" Martin

pianist, Martin continued to share his love of music with fellow residents of the Elmcroft Assisted Living Center in Sherwood, Ark., where he gave a piano concert every Thursday. His funeral service was held on January 18.

Max Burdorf Miller, FAGO, ChM, 85 years old, January 5, 2013. A native of Fullerton, Calif., he earned BMus and MMus degrees in organ at the University of Redlands in 1951, studying with Leslie Spelman. Shortly thereafter, he moved to Boston, where he earned his PhD at Boston University in 1954. His dissertation was the composition of a large-scale *Symphony for Organ and Orchestra*, but beyond this, only three other organ compositions by him are known, all dating from the same period, and only one was ever published (a prelude on *Ecce jam noctis*, in Spelman's *American Organ Music* anthology, 1957). Miller also later studied in Vienna with Anton Heiller. For 35 years, until his retirement in 1991, he taught organ and theory at Boston University's school of fine arts, directed the master of sacred music program at the School of Theology, and conducted the Seminary Singers, taking them on annual tours. He also served as organist and choir director at the university's Marsh Chapel, and during his tenure there, he oversaw the rebuilding and enlargement of the chapel's 1950 Casavant organ in 1985, and played the rededication recital. His academic interests were wide, and included the authorship of articles on topics related to music history and performance, as well as a column called "Ask Uncle Max," which appeared for several years in *THE AMERICAN ORGANIST*. At the time of his death, he was working on a book concerning German chorales.

During his teaching career, Miller fostered many organ students, some of whom served as his assistants at Marsh Chapel and have gone on to make a mark as distinguished church musicians and recitalists. A recitalist himself, he gave many programs



Max Burdorf Miller

nationwide, including some at AGO conventions, as well as workshops and masterclasses in performance. Although he seems to have given up composition early in his life, in recent years he wrote a hymn tune, "Marsh Chapel," which has begun to appear in some recent hymnals. Active in the AGO, he served on the examination committee and was involved in the planning of two major national conventions held in Boston in 1976 and 1990. In the 1980s, he was instrumental in establishing the AGO Organ Library in the Theology building of Boston University, and served for several years as the chair of the committee that administers it. Upon his retirement, he gave a substantial amount of his books and musical scores to this library; it subsequently established the Max B. Miller Book Award, which recognizes important current books dealing with organ repertoire, its composers, and its players.

Miller is survived by his wife of 52 years, Elizabeth ("Betty") Hyde Miller, their three sons—Gregory; Christopher and his wife, Deborah; Mark and his wife, Adrienne—and five grandchildren. "Uncle Max" will long be remembered for his wisdom, encouragement, friendship, and sense of humor by the many students, academic colleagues, and fellow organists whose lives were enriched by his presence. Contributions in his memory may be made to the AGO Organ Library, Boston University School of Theology, 745 Commonwealth Ave., Boston, MA 02215.

BARBARA OWEN

Edward Mondello, 88 years old, November 21, 2012, in Chicago, Ill. He held a BMus degree in piano from Kansas State College



Edward Mondello

and an MMus degree in musicology from the University of Chicago, where he served as university organist at the Rockefeller Memorial Chapel for many years. A student of Leo Sowerby, Mondello concertized widely in the United States and Canada as an organist and also played organ continuo with the Chicago Symphony. For 20 years, he taught



Mary Elizabeth Durett Stephens

piano in the University of Chicago's music department before setting up a private studio in the Hyde Park neighborhood, where he taught piano, organ, theory, and voice.

Mary Elizabeth Durett Stephens, 85 years old, May 19, 2011, in Lawrence, Kans. She had a long career as keyboard artist, teacher,

and church musician, and was planning to retire after 40 years of service as organist at Trinity Episcopal Church in Lawrence. Born August 20, 1927, in Memphis, Tenn., she began her keyboard career there as a piano student of Kathleen Johnson. She went on to earn a BMus degree from the University of North Texas, studying organ with Helen Hewitt and piano with Silvio Scionti, and later studied with Virgil Fox. In Victoria, Tex., Stephens held successive positions as pianist and choir director at the First Christian Church, choir director at the First English Lutheran Church, and organist-choirmaster at Trinity Episcopal Church. She was also an instructor of piano and organ at Victoria College and had a large private studio for piano and organ. After moving with her family to Lawrence in 1968, Stephens earned an MMus degree from the University of Kansas, studying with James Moeser, and serving as an assistant instructor of organ. In 1971, she began as organ-

ist at Trinity Episcopal Church and also accepted a full-time position with the university library. Stephens volunteered for many years as organist, choir director, and accompanist for the Music Club of Vernon, Tex., the Miriam Stewart Green Vocal Studio at Kansas University, and the Music Club of Lawrence. She performed regularly as organist and pianist throughout the Midwest in numerous solo recitals and as an accompanist. She was a member of several AGO chapters, earning her service-playing certificate, and of the Association of Anglican Musicians. She was a charter member of the Phi Tau Chapter of Mu Phi Epsilon, a member of Pi Kappa Lambda, the Lawrence Music Club, and the Peyton Society. Stephens was preceded in death by her husband of 62 years, organist and pipe organ technician William James Stephens; she is survived by a sister, five children, four grandchildren, and two great-grandchildren.

THE TIDEWATER CHAPTER and THE VIRGINIA ARTS FESTIVAL

present

THE ORGAN SWELL 2013

PEGGY KELLEY REINBURG, *Artistic Director*

THE Tidewater AGO Chapter announces its 14th annual series of weekday pipe organ recitals, "The Organ Swell," an event in the Virginia Arts Festival. The series will take place at numerous churches throughout the Hampton Roads, Va., region, with 55-minute recitals at 12:15 P.M. on weekdays, May 1–23, 2013. The recitals will include compositions for organ and other instruments and will feature outstanding organists from the region performing with Virginia Symphony Orchestra musicians. The series provides a rare opportunity to hear these excellent VSO members as soloists.

In celebration of the 850th anniversary of the Cathédrale de Notre Dame in Paris, France, professional home to many of history's most famous organists and composers of sacred music, selected major French organ works will be showcased throughout the series.

There is a suggested minimum admission donation of \$10 per adult per recital to assist in defraying costs. The suggested donation for children is \$5 per event. Because of the recording of the recitals, children under the age of five will not be admitted. A detailed schedule follows. For further information, phone 757-625-5888.

Performers	Date	Location
PEGGY KELLEY REINBURG and Sherie Lake Aguirre, oboe d'amore	May 1	Royster Memorial Presbyterian Church Norfolk, Va.
GUSTAVO ANDRES and Matthew Ernst, trumpet	May 8	First Presbyterian Church Virginia Beach, Va.
JAMES DERR and Robyn Card, trumpet	May 10	Main Street United Methodist Church Suffolk, Va.
JAMES KOSNIK and Tara-Louise Montour, violin	May 13	St. Andrew's Episcopal Church Norfolk, Va.
SHARON FOXWELL and Peter Greydanus, violoncello	May 15	Royster Memorial Presbyterian Church Norfolk, Va.
MARTIN SUNDERLAND and Rebecca Gilmore Phillips, violoncello	May 17	Gloria Dei Lutheran Church Hampton, Va.
MICHAEL REGAN and Jocelyn Smith, viola	May 20	Larchmont United Methodist Church Norfolk, Va.
MARJORIE SETNICKY and Joanne Meyer White, flute	May 23	Christ and St. Luke's Episcopal Church Norfolk, Va.



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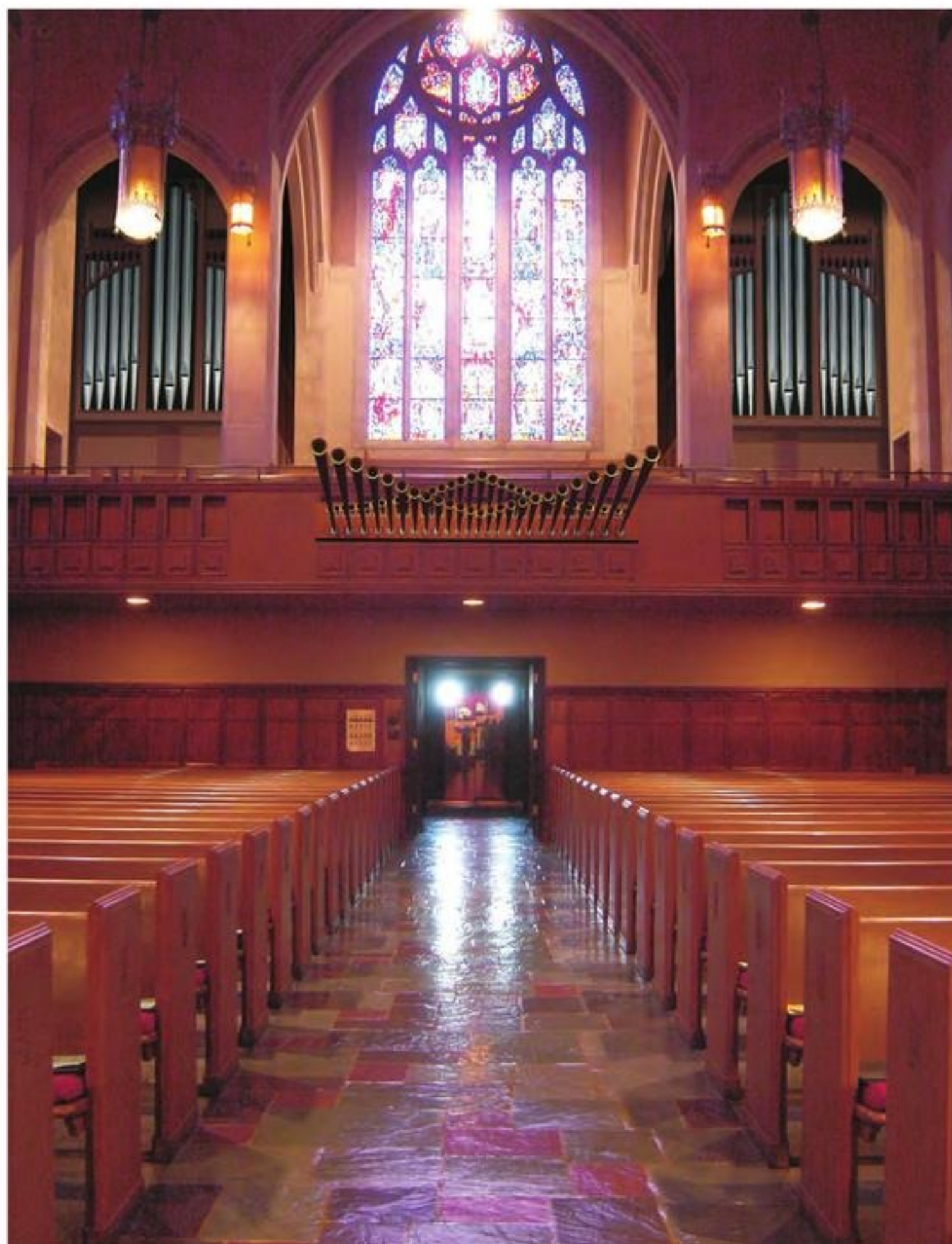
FIRST BAPTIST CHURCH WASHINGTON, D.C. AUSTIN ORGANS INC. HARTFORD, CONNECTICUT

SIGNING a contract for a large new organ is always an emotional event for an organbuilder and the church. The positive charge of the First Baptist contract resonated through the whole company. Being awarded this contract represented a sacred covenant of trust that we assumed with honor and a great sense of responsibility.

Austin's staff drew upon more than a century of design and voicing experience to thoughtfully and creatively consider every detail of this project. Each stop has been meticulously scrutinized for scale, design, and voicing. The console has had hours of design review and layout. The organ chambers have been designed not only for optimal tonal egress but for ease of tuning and maintenance. Finally, the organ cases in the chancel and gallery have been artistically crafted to convey the feeling that this instrument has always been a part of the church's elegant sanctuary.

First Baptist Church was organized in 1802 when Thomas Jefferson was president and Washington, D.C., was a village of only a few thousand people. The first worship space was in the U.S. Treasury Building. From that time, First Baptist has provided continuous ministry in the heart of the nation's capital. It maintains membership in the District of Columbia Baptist Convention. Several U.S. presidents have worshiped here, notably Harry S. Truman, Jimmy Carter, and Bill Clinton.

The church has occupied five buildings on four sites in the District of Columbia, including one that is now Ford's Theater, where President Lincoln was assassinated. The congregation moved to its current location on 16th and O Streets in 1890, with



Rendering showing the chancel Great 8' Trompette en chamade and the Gallery division

the first services held in the present sanctuary in 1955. At this time, the congregation temporarily moved their existing 1948 M.P. Möller organ into the new building with the intention of replacing it as soon as possible. In many ways, the new Austin organ is a project that was the result of more than five decades of planning. As a side note, Austin design and sales representative Bill Evans of Pittsburgh was an 18-year-old college student in 1963 and organist of the church at the time. That same year, Bill also played at the state funeral for John F. Kennedy at St. Matthew's Cathedral in Washington, D.C.

Tonal Design

The stoplist of Austin Opus 2795 was originally conceived by Austin design and sales representative William E. Gray. From there, the scaling and refinement of this concept was completed by

the combined experience of some of the most seasoned voicing staff in the country, including assistant tonal director Dan Kingman, senior voicer Fred Heffner, reed voicer Sam Hughes, and voicers Holly Odell, Annie Wysocki, David Johnston, and tonal director Mike Fazio.

After several visits to the church, it was determined that this large worship space called for an instrument voiced on heroic wind pressures. The main airchests are set at 7" wind pressure, 10" for the Mounted Cornet, and 12" and 22" for the reeds. In our experience, heavy wind-pressure voicing delivers tone colors and intensity impossible with light pressure organs.

There is no question that this organ is well suited to serve as a liturgical instrument, but time will also prove it to be a great concert organ. The Austin Organ Company was one of the first

builders of concert organs in the country, with the famous Portland City Hall Auditorium organ in 1912, followed by the well-known Austin concert organs in Pueblo, San Diego, San Francisco, New York City, Chattanooga, and Chicago.

Many Austin pipe scales and patterns used in this organ are the same as those used in our instruments for 100 years. Our voicers trained under the men who invented the sounds of the legendary Austin concert instruments. This provenance is the voice of experience. The symphonic concert organ reached its pinnacle in the late 1920s. Shortly thereafter, with the ill-fated *Orgelbewegung* in the 1940s, these wonderful studies in Romantic Grandeur were deemed anathema. Suddenly, the rage was the Terzzimbels, Rankets, and Gamba-scaled Prinzipals, further hindered with low wind pressures and odd temperaments. The tide began to turn in the late 1980s, and the organbuilding community moved forward with an ear and eye over our shoulder, remembering the best of every era, and the faults of misguided enthusiasm well in check.

The manual divisions of this instrument have multiple diapason, flute, and reed choruses. The mixtures are reasonably pitched and scaled, and the voicing is gently ascendant without stridency. The flutes are subtly voiced for variety, blend, and individualistic tonal colors. Ample mutations, rich string tone, and complete reed choruses expand the tonal palette, allowing the musician to create a kaleidoscope of sound.

The Resonance division is a new concept for Austin, but its deployment in this organ has been possible, utilizing an almost forgotten chest design. The Resonance concept goes back to the instruments of the French Romantic period. E.M. Skinner scratched the surface of this concept by duplexing certain Pedal stops to the manual (his famous Philomela, which was the manual voice of the Pedal Open Diapason, for example). Austin sometimes duplexed the large Pedal reed as a manual voice, but that is about as far as the company ventured into this territory.

In the French tradition, the Resonance was a type of Solo organ, but Opus 2795 also has a Solo division. It has several imitation digital voices but also a large Austin Tuba Magna voiced on 22" wind pressure that is enclosed in a separate expression box. Sitting exposed, high above the Choir enclosure, we find the Solo Mounted Cornet. It is composed of five ranks: 8' Bourdon, 4', 2½', 2', and 1½'. These five ranks are voiced on 10" wind pressure and project with bold authority from an excellent position at the top of the instrument.

In this instrument, we have built this division upon the Austin Duplex Primary Action chest design. This system utilizes two separate "relays" (the Austin term for the pneumatic primary

across the chest). The benefit of this system is that there is only one pneumatic pulling all the valves for a given note; this ensures note-to-note uniformity of speech, which is not possible with typical unit-type action chests. Also, in the long-term, there are fewer pneumatic actions that may require service since the Austin Universal Airchest is basically mechanical in design. This construction was last used in the 1980s, as the tonal concept of the so-called Duplex Organ was all but abandoned. The Resonance is a new application for this action.

Following a tradition of tonal innovation, we have also included three new Austin voices in this instrument: a new hybrid Cromorne, the 4' Spiel Flute, and a 2' Zauberflöte (listed on the specification as the Descant Flute in the Resonance). The Cromorne is a new scale based on the Austin Clarinet, which morphs

into the French Cromorne scale. Our hybrid combination, along with special shallots, effectually gives us the best of both worlds.

The Spiel Flute ("Play" Flute) is based on our standard Blockflöte scale, with soldered-on canisters, special mouth widths, and an open bass. Often Koppelflöte/Spillflöte-type stops have heavy canisters that have a tendency to slip out of tune and fail to seal and go off speech.

With this scale and scroll tuners in the soldered canisters, these issues are minimized.

The new Zauberflöte is similar to the examples from our instruments of the 1920s. The differences are in the scale and pitch; this type is much larger and has an open bass rather than the typical chimney-flute type. This stop was created to join the chorus of a large 8' (metal) Hohlflöte and a 4' Cantus Flute, where we wanted a stop with sufficient strength and color.

The reeds are distinctive. In the Great division, we find Trumpets of the English style. The Resonance finds a reed chorus that is distinctly in the American-Symphonic tradition, the Trumpet made to Austin's small Tuba scale but voiced as a Tromba. The Solo Tuba Major is made from the early Austin Tuba patterns, dating to the 1920s.

Mounted horizontally on the gallery rail, low in the church, is a set of trumpets. An early visit to two Austin organs in Hartford allowed First Baptist's organist Lon Schreiber to hear two very different examples of horizontal trumpets. The problem became immediately apparent in that he wanted both! The Chancel rank (located on the gallery rail), the 8' Trompette en chamade, has been designed to be a darker Tuba, commanding yet neither harsh nor bombastic. High above in the Gallery organ's Great division, atop the expression boxes, we find a very bright harmonic Trompette Royale (horizontal). This location allows the stop to be voiced bright and full-out.



Console in progress (left) and Swell/Choir under construction

Mechanical Design

The Austin Universal Airchest was developed in the early 1890s by John T. Austin, who was granted a U.S. Patent for this innovation in 1893 at the age of 23. We are certainly proud of the Airchest, but we are also truly invested in the belief that it is the very best action and system for an organ that can be built. The original 1893 design (of which several remain in service) was improved and updated several times over a 30-year period, until the current design (which we term the “modern action”) was universally employed in 1923. The older organs can be retrofitted with this action, and most have been, but this 1923 action remains the current version and is still made on the same patterns, jigs, and machines. The First Baptist organ not only employs this windchest design but the conveniences of Austin Airchest construction: full-height, walk-in air-boxes, fitted with vestibules (airlocks), so that one may enter the airbox while the organ is being played. Because of the heavy wind pressures, the regulators are of an older, more substantial construction. The 20-hp blower was custom-manufactured by Robert Otey of Washington State to provide the rather substantial pressures and volume of wind required.

Every inch of the chamber and chest layout has been carefully designed to allow excellent tonal egress and the best possible access for tuning and maintenance. The chambers have ample lighting, and the principal access to the tuning passage boards are staircases rather than rickety ladders. This enables safe access for tuning, maintenance, and occasional tours.

The Console

This console is the third five-manual drawknob console built by Austin in 120 years. It is also the largest. In addition, it is only the second five-manual console in the city of Washington! It is manufactured of selected red oak with custom carved moldings and an elegant black-walnut interior. The basic design and layout was conceived by Austin’s vice president Raymond Albright, with cabinetmaker Bruce Coderre and designer/draftsman David Secour. Austin’s Bill Gray and First Baptist’s Lon Schreiber worked with Albright, with valuable support from organbuilder Richard Taylor, Bill Hesterman, and organist Frederick Swann, drawing inspiration from the five-manual Aeolian-Skinner console at the Mormon Tabernacle in Salt Lake City. The organ control system was custom-designed by Atlanta-based International Organ Technologies in collaboration with Albright, who holds a degree in electrical engineering. This Virtuoso system employs a very stable processor that connects the console to the chamber with fiber-optic cables. The system includes a virtually unlimited number of memory levels for the combination action. The keyboards were made to original Austin key design by Pennells & Sharpe Ltd. of Brandon-Suffolk, United Kingdom. They have bone natural coverings with walnut sharps. The console is built upon the sturdy, Austin-patented steel frame. The internal dolly allows the console to be easily moved by one person. The console was shown at the AGO National Convention held in Nashville last summer.



Stop jamb

Conclusion

The new Austin organ at First Baptist represents two important company ideals: first, the continuation of a fine tradition of large organs in a time-honored style; second, an exciting challenge for our company to recapture the spirit of many legendary Austin organs. This project is the result of the skill, dedication, and vision of many people: Richard Taylor, a veteran of Aeolian-Skinner and Austin Organs, and Michael Fazio, who acquired Austin Organs Inc. from the original stockholders in January 2006, and the Austin factory staff who remained: Victor Hoyt, Stewart Skates, Rafael Ramos, Tony Valdez, Dan Kingman, Fred Heffner, and Michael Chiaradia, along with designer Donald Hand, who learned his craft from Percy Stark, designer of the 1915 Mormon Tabernacle organ. Some of these artisans are now teaching their craft to new apprentices, ensuring that the Austin organ legacy will continue for future generations.

The chest room/mechanical department is headed up by Victor Hoyt, with Michael Chiaradia, Bill Mullen, Rafael Ramos, and Arthur Hertzog. The console and cabinet shop crosses over to include the craftsmanship of Bruce Coderre, Richard Walker, and Ray Albright. Manufacturing pneumatics and mechanical components of all kinds: Keith Taylor assisted by Sarah Rigby, Jessinia Flores, and Jonathan Roberts. The pipeshop is ably staffed by Stewart Skates, Tony Valdez, and Colin Coderre. Our office staff consists of Alan Rodi, a recent Wesleyan graduate who serves as general assistant and media specialist; Curt Hawkes, a 20-year Austin employee who serves as our historian and project manager; and David Secour, CAD designer. Together, they have spent countless hours sharing the Austin story on Facebook ([Facebook.com/AustinOrgans](https://www.facebook.com/AustinOrgans)), YouTube ([Youtube.com/AustinOrgans](https://www.youtube.com/AustinOrgans)), and the recently revamped Austin Web site ([Austinorgans.com](https://www.austinorgans.com)). Please visit these sites for further information on this and other projects.

MIKE FAZIO
ALAN RODI
CURT HAWKES

First Baptist Church
Washington, D.C.
Austin Organs Inc.
 Five manuals, 118 ranks

**OPUS 2795 | CHANCEL
 ORGAN | 83 RANKS**

GREAT (7" wind pressure)

16 Violone Prestant
 8 Open Diapason
 8 Prestant
 8 Flûte harmonique
 8 Bourdon
 8 Gamba
 5 1/3 Gross Quint
 4 Octave
 4 Prestant Octave
 4 Koppelflöte
 3 1/3 Gross Tierce
 2 2/3 Quint
 2 Fifteenth
 Grand Chorus V
 Scharff IV
 16 Double Trumpet
 8 Trumpet
 4 Clarion
 Grand Mounted Cornet
 V (Solo, TC)
 Mounted Cornet V (Solo)
 8 Trompette en chamade
 (on gallery rail)
 Chimes (Solo)
 Flûte harmonique
 Tremulant

SWELL (7" wind pressure)

16 *Contra Gamba
 16 Lieblich Gedeckt
 8 Geigen Diapason
 8 Viole de Gambe
 8 Voix céleste
 8 Stopped Diapason
 8 *Spitzflöte
 8 *Flute Celeste
 4 Prestant
 4 Flûte octavante
 2 2/3 Nazard
 2 Octavin
 1 3/5 Tierce
 Plein Jeu V
 32 *Contra Fagotto
 16 *Tromba
 16 Basson
 8 Trompette harmonique
 8 *Cornocean
 8 Hautbois
 8 Voix humaine
 4 Clairon harmonique
 4 *English Trumpet
 16 Trompette en chamade
 (TC)
 8 Trompette en chamade
 (Gt.)
 Tremulant

CHOIR (7" wind pressure)

16 Gemshorn
 8 Principal
 8 *Voce Umana
 8 Holz Gedeckt
 8 Gemshorn
 8 Gemshorn Celeste
 8 *Flauto Dolce Celeste
 4 Octave
 4 Spiel Flute
 2 2/3 Nazard

2 Fifteenth
 2 Open Flute
 1 3/5 Tierce
 1 1/5 Larigot
 Cymbel IV
 8 Klein Trompete
 8 Cromorne
 16 Double Tuba Major (Solo)
 8 Tuba Major (Solo)
 4 Tuba Octave (Solo)
 16 Trompette en chamade
 (TC)
 8 Trompette en chamade
 (Gt.)
 Orchestral Harp
 Harp, Celesta
 Zimbelstern
 Tremulant

SOLO (10" and 22" wind pressures)

16 *Contra Gamba
 16 *Contra Gamba Celeste
 8 *Cello
 8 *Cello Celeste
 8 *Voix angelique III
 8 *Muted Viols II
 8 *Doppel Flute
 4 *Orchestral Flute
 2 2/3 *Quint Flute
 16 *Corno di Bassetto
 8 *French Horn
 8 *Clarinet
 8 *English Horn
 8 *Orchestral Oboe
 16 Double Tuba Major
 8 Tuba Major
 4 Tuba Octave

UNENCLOSED SOLO

Mounted Cornet V
 *Chimes
 *Orchestral Harp
 *Harp
 *Celesta
 16 Trompette en chamade
 (TC)
 8 Trompette en chamade
 (Gt.)
 8 Trompette Royale (Gal.
 Gt.)
 Tremulant

RESONANCE (7" wind pressure)

32 *Contre Bourdon
 16 Dbl. Open Diapason
 16 Violone prestant (Gt.)
 16 Bourdon (Ped.)
 16 Gemshorn (Sw.)
 8 Open Diapason
 8 Prestant (Gt.)
 8 Hohlflöte
 8 Bourdon
 5 1/3 Gross Quint (Ped.)
 4 Octave
 4 Cantus Flute

3 1/5 Gross Tierce (Gt.)
 2 Descant Flute
 Mixture IV
 Grand Fourniture IV-VI
 Descant Grand Mixture
 IV-VIII
 32 Contra Posaune (Ped.)
 32 *Contra Fagotto
 16 Posaune (Ped.)
 16 Double Trumpet (Gt.)
 8 Octave Trumpet
 8 Trumpet (Gt.)
 4 Clairon
 8 Mounted Cornet V (Solo)
 16 Trompette en chamade
 (Gt., TC)
 8 Trompette en chamade
 (Gt.)

PEDAL (7" and 12" wind pressures)

32 *Double Open Wood
 32 *Contre Bourdon
 32 *Erzähler
 16 Open Diapason
 16 *Open Wood
 16 Violone prestant (Gt.)
 16 Subbass
 16 Gemshorn (Ch.)
 16 Contra Gamba (Sw.)
 16 Lieblich Gedeckt (Sw.)
 10 2/3 Gross Quint (Sw.)
 8 Octave (Res.)
 8 Prestant (Gt.)
 8 Hohlflöte (Res.)
 8 Bourdon
 8 Gemshorn (Ch.)
 8 Stopped Diapason (Res.)
 6 2/3 Gross Tierce
 5 1/3 Quint (Gt.)
 4 Choral Bass (Res.)
 4 Cantus Flute (Res.)
 4 Stopped Flute
 3 1/5 Tierce (Gt.)
 2 Descant Flute (Res.)
 Mixture IV
 64 Grand Contra Posaune
 32 Contra Posaune (Res.)
 32 *Contra Fagotto
 16 Corno di Bassetto (Solo)
 16 Posaune (Res.)
 16 Double Trumpet (Gt.)
 16 Tromba (Res.)
 16 Basson (Res.)
 8 Octave Trumpet (Res.)
 8 Cornocean (Res.)
 4 Clairon (Res.)
 4 Hautbois
 8 Trompette en chamade
 (Gt.)
 4 Trompette en chamade
 (Gt.)
 *Chimes

Full Complement of inter/
 intramanual couplers and
 other accessories.

**OPUS 2796 | GALLERY
 ORGAN | 35 RANKS**

GREAT (4 1/2" wind pressure)

16 Violone
 8 Principal
 8 Viola
 8 Traverse Flute
 8 Bourdon
 8 Erzähler
 8 Erzähler Celeste
 4 Octave
 4 Flûte harmonique
 2 Super Octave
 2 Waldflöte
 Sesquialtera III-IV
 Mixture IV
 8 Trompette Royale
 Tremulant

SWELL (5" wind pressure)

16 Rohrbass
 8 Geigen Diapason
 8 Rohrflöte
 8 Viola da Gamba
 8 Viola Celeste
 4 Principal
 4 Spitzflöte
 2 Octave
 Plein Jeu IV
 16 Basson
 8 Trompette
 8 Hautbois
 4 Clairon
 Tremulant

PEDAL (5" wind pressure)

32 *Contre Bourdon
 16 *Principal
 16 Violone (Gal. Gt.)
 16 Bourdon
 16 Rohrbass (Gal. Sw.)
 8 Octave
 8 Violone (Gal. Gt.)
 8 Bourdon
 8 Rohrflöte (Gal. Sw.)
 4 Choral Bass
 4 Nachthorn
 4 Rohrflöte (Gal. Sw.)
 32 *Contra Fagotto
 16 Double Trompette (Gal.
 Sw.)
 16 *Fagotto
 8 Trumpet (Gal. Sw.)
 8 *Fagotto
 4 Hautbois (Gal. Sw.)

* = digital voice

Total number of pipes: 6,158
 Main blower: 20 hp
 Gallery blowers (4): 3/4 hp

2013 AGO REGION



REGIONS I & II
NEW ENGLAND & NEW YORK-NEW JERSEY
Hartford, Connecticut
June 30-July 3
Hartfordago2013.org

Artists/Clinicians
 Annie Laver
 Christa Rakich
 Christopher Houlihan
 CONCORA
 Isabelle Demers
 Jason Roberts
 Nathan Laube
 Todd Wilson
 Leslie C. Smith

Bon Smith
 Peter Niedmann
 Nathan Zullinger
 The Rev. Ellen Tillotson
 Joseph Bellissimo
 Mike Foley
 Pam Perry
 Abbey Hallberg Siegfried
 James David Christie
 Jennifer Berton

Christine Laird
 Kevin Jones
 Natasha Ulyanovsky
 Claire DeCusati
 Cliff Hill
 Jennifer Pascual
 Lois Z. Toepfner
 Richard Coffey
 Nancianne Parella

Special Events
 Bach Vespers (Rick Erickson)
 Regional Competition
 Winners' Recitals
 Pre-convention Picnic and Theater Organ Concert



REGION III
MID-ATLANTIC
Winchester, Virginia
July 7-10
2013agoreg3convention.com

Artists/Presenters
 Nathan Laube
 Paul J. Carroll
 Ann Elise Smoot
 Karen Electra Christianson
 David and Susan Cherwien
 Dan Garrett
 Paul Fleckenstein
 Eileen Guenther
 Jeremy Filsell
 Karen Keating

Robert McCormick
 Mark Schweizer
 St. Paul's K-Street Choir
 Kenneth Nafziger
 Julie Vidrick Evans
 Miriam Meglan
 Sixth Dimension Handbells
 Shirley King

Commissioned Composers
 William Averitt
 Owen Burdick
 Georgiann Toole
 James Laster

Special Events
 Opening Hymn Festival
 Quimby Competition
 Winners' Concert
 First Night Concert
The Phantom of the Opera
 Closing Worship
 Closing Banquet



REGION IV
SOUTHEAST
Columbia, South Carolina
July 3-6
Regional2013.org

Artists/Clinicians
 Michael Burkhardt
 Elizabeth & Raymond Chenault
 Stefan Engels
 Janette Fishell
 Christopher Houlihan
 Dongho Lee
 Charles Tompkins
 Colin Andrews
 David Arcus
 Laura Ellis
 Jessica Gibbons

Sarah Hawbecker
 Mark Husey
 Calvert Johnson
 Jared Johnson
 Wayne Leupold
 Joan Marco
 Jim Masek
 Anne McNair
 Jeffrey McIntyre
 English Morris
 Kay Norton
 Lillian Quackenbush
 Teresa Riley

Roy Roberts
 David Schelat
 Tina Stallard
 Alicia W. Walker
 Larry Wyatt

Commissioned Composers
 William Bates
 Trey Clegg
 Pamela Decker
 Janette Fishell
 David Hurd

Anne McNair
 Robert Powell
 David Schelat

Workshops
 Building a Chorister Program
 Practical Sacred Choral Classics in Public Domain
 Fight, Flight, or Flow: Stage Frigate Management



REGION V
GREAT LAKES
Kalamazoo/Battle Creek, Michigan
June 30-July 3
Agokalamazoo.org

Artists/Clinicians
 Christian Bischof
 Thomas Bara
 Joseph Daniel
 Susan De Kam
 Yun Kyong Kim
 Nathan Laube
 Huw Lewis
 Renée Anne Louprette
 Bruce Neswick
 RCYO winner

David Schrader
 Karl Schrock
 Bruce Neswick
 John Repulski
 Fern Jennings
 Scott Hanoian
 Howard Slenk
 Paul Barte
 Frances Brockington
 Pamela Stover
 Janet Van Valey

Joe Miller
 Brooks Grantier
 Ann Marie Kouklos
 Elizabeth Claar

Organs
 E.M. Skinner (3)
 Dobson (3)
 Létourneau (2)
 Casavant
 Nichols & Simpson

Ott Wicks
Workshops
 Improvisation
 Choral Reading
 AGO Certification
 Organ Literature
 Chapter Development
 Bach Myths



REGION VI
NORTH CENTRAL
Springfield, Missouri
June 18-20
Springfield2013.com

Artists/Clinicians
 Catherine Rodland
 Clarion Duo
 Marie Rubis Bauer
 Michael Emmerich
 James Kibble
 Springfield Chamber Chorus
 Jeremy Chesman
 Sheila Pippin

Daniel Hancock
 Vicky Claborn
 Debby Lee
 Mark Bowdidge
 Richard Honea
Special Events
 Opening Hymn Festival
 Plenary Panel on Contemporary Worship with Organ

Opening Night Reception
 Banquet
 Carillon Concert
Fees
 Early registration deadline: 4/15
 Regular (early): \$185
 After 4/15: \$210

Special (early): \$135 (includes seniors and spouse/partner)
 After 4/15: \$160
 Student: \$60
 Daily: \$135
 Transportation package: \$45



REGION VII
SOUTHWEST
Austin, Texas
June 30-July 3
Austinago2013.org

Artists/Clinicians
 Sara Burden-McClure
 Randell Franklyn Busby
 Lorenzo Candelaria
 Casey Cantwell
 Ken Cowan
 Scott Davis
 Isabelle Demers
 Jean Fuller
 Mary J. Hernandez

Charlie Ludwick
 Gloria Quinlan
 Sheryl Sebo
 Damin Spritzer
 Rebecca te Velde
 Kathleen Thomerson
 Keith Womer
 Austin Children's Choir
 Austin Girls' Choir
 La Follia Austin Baroque

Workshops
 Organ Transcriptions
 Beginning & Advanced
 Improvisation
 New Organ Music for Worship
 New Trends in Church Music
 Practical Organ Concertos
 René Louis Becker

Mozart Epistle Sonatas
 Choral Music of African American Composers
 Training Girls' Voices
 Chapter Planning & Development
 Chapter Certification
 Classes
 Guild Exams



REGION VIII
PACIFIC NORTHWEST
Salem, Oregon
June 23-26
Agosalem.org

Artists/Clinicians
 Halden Toy
 Jeannine and David Jordan
 Debra Huddleston
 Michael Kleinschmidt
 Paul Klemme
 Heidi Kohne
 Dan Miller
 Bruce Neswick

Barbara Baird
 Walter Krueger
 Pamela Miller
 Margaret Evans
 Dean Jamieson
 Janet Satre Ahrend
 Jonas and Chris Nordwall
 Rick Parks

Special Events
 Willamette Master Chorus
 Gala Luncheon honoring David Dahl (with guest speaker Bruce Neswick)
 Halcyon Trio
 Silent Film (live accompaniment)
 Hymn Festival



REGION IX
FAR WEST
Bakersfield, California
June 24-26
BakersfieldAGO2013.org

Artists/Clinicians
 Hector Olivera
 Dorothy Young Riess
 Robert Ampt and Amy Johansen
 Christoph Bull
 Cary Coker-Robertson
 S. Wayne Foster
 Hyunju Hwang
 T. Paul Rosas
 Katherine Crosler
 Phil Dodson

Ruth Eldredge
 Eileen Guenther
 Kristin Holton Prouty
 Allan Petker
 Robert Provencio
 Leslie Wolf Robb
 Manuel Rosales
Ensembles
 CSUB University Singers
 Brass a la Carte
 Westminster Choir

Masterworks Chorale
 Tea Rose String Quartet
 Strolling Strings
Commissioned Composer
 Howard Quilling
Workshops
 Growing Your Chapter, Recruiting and Retaining Members
 Choral Reading Sessions

The Walt Disney Organ
 The Art of Accompanying
 The Secret to Staying Young, Lifelong Educational Projects!
 Making New Friends for the Organ (and the Organist)
 Performing in the Golden Years: Just Survive or Really Thrive?

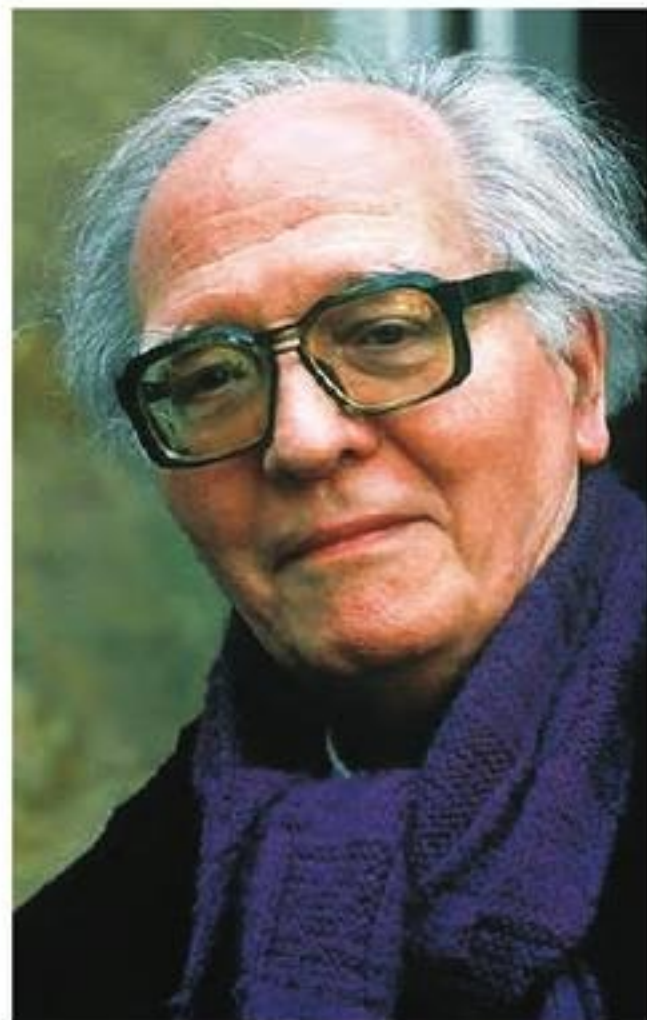
AL CONVENTIONS

Commissioned Composers Kenneth Fuchs (organ) Martha Sullivan (choral)	After 3/1 Regular AGO/OHS/ACDA member: \$335 Regular senior citizen: \$295 Regular non-AGO/OHS/ACDA member: \$425 Student: \$50 Daily Registration (Sun.): \$50 Daily Registration (Mon.): \$150 Daily Registration (Tues.): \$150 Daily Registration (Wed.): \$150	Tuesday banquet: \$55/person Transportation package: \$50/person Optional Wednesday afternoon tours (New Britain Museum of American Art; Mark Twain House; Bushnell Memorial Organ; Wadsworth Atheneum): \$15/person (includes entry and transportation)	Hotel & Headquarters Ramada Plaza Hartford 50 Morgan St. Hartford, CT 06120 860-549-2400 \$99/night for standard rooms \$200/night for suites Space is limited (reserve early) Deadline for reservations at that rate is 6/7	Group name: 2013 Regions I/II AGO Convention Special rates not available online Registrar Jason Roberts c/o St. James's Episcopal Church 19 Walden St. West Hartford, CT 06107 860-521-0245 registrar@hartfordago2013.org questions@hartfordago2013.org
Fees Before 3/1 Early regular AGO/OHS/ACDA member: \$295 Early senior citizen: \$265 Early non-AGO/OHS/ACDA member: \$385	Hotel & Headquarters The George Washington, A Wyndham Grand Hotel 103 East Piccadilly St. Winchester, VA 22601 540-678-4700	Single: \$129 Double: \$139 Triple: \$149 Quad: \$159 Tax not included Includes continental breakfast Secondary Hotel (ten blocks from downtown) (daily bus will be provided) Wingate by Wyndham Winchester	150 Wingate Dr. Winchester, VA 22601 \$95/night + tax Breakfast included Deadline for reservations: 60 days prior to the event Other hotels posted on Web site	Registrar Larry Correll E-mail: larryg.correll@gmail.com 703-395-4267 Convention hotline: 703-395-4267
Teaching Beginning Keyboard at the Organ Hot Off the Press: New Music for Organ The Organist as Conductor Contracts and Salaries: The Meat and Potatoes for Organists Hymn Writing: Decisions, Decisions, Decisions Striving for Excellence with a Volunteer Children's Choir Creating a Royal Wedding Mercer's Cluster Hymnal: Transmitting the Past and Shaping the Future What <i>Every</i> Organist Should Know About Bells! Organ Music by Black Composers Vocal Pedagogy for the Young and Old Voice	Improve Your Improvisation Building a Community-Based Conservatory Program Special Events Evensong at Trinity Cathedral Haitian Mass Hymn Festival Wine Reception Fees (includes three lunches and one dinner)	Regular Early (prior to 4/1): \$290; thereafter: \$335 Student Early (full-time, with valid school ID) (prior to 4/1): \$100; thereafter: \$145 Special Early (65 and over, under 21, or disabled) (prior to 4/1): \$275; thereafter: \$310	Non-member: \$395 Transportation package: \$100 Post-convention package: \$20 (includes transportation) Hotel & Headquarters Hilton Columbia Center 924 Senate St. Columbia, SC 29201 803-744-7800	\$132/night (double occupancy) (includes breakfast buffet at Ruth's Chris Steakhouse and free Internet) Registrar Frank Ballard 4600 Jackson Blvd., #245 Columbia, SC 29209 E-mail: registrar@regional2013.org Convention hotline: 803-606-1596
Vocal Health Professional Development Handbells and Organ Choral Techniques Training the Young Organist The Kellogg-Skinner Legacy Children's Choir Techniques Hosting a POE Special Events Optional Choral Academy	All venues within three blocks of each other Fermata (free) time for open consoles Fees AGO member: \$325 by 2/28 \$375 by 6/10; thereafter: \$395 Special member (65 and over / under 21 / disabled):	\$295 by 2/28 \$345 by 6/10; thereafter: \$395 Student (full-time with valid ID): \$100 Daily rate: \$170 Banquet and two other meals included in registration fee All transportation costs included in registration Hotel & Headquarters Radisson Plaza Hotel	100 West Michigan Ave. Kalamazoo, MI 49007 269-343-3333 800-967-9033 Radissonkz.com \$129 single/double \$139 triple \$149 quad Taxes not included Breakfast included for hotel guests	\$5/day parking for hotel guests Group name: American Guild of Organists Convention registration rate good through 6/30 Registrar Kay Ensfield 1818 Forest Dr. Portage, MI 49002 269-323-0975 E-mail: registrar@agokalamazoo.org
Hotel & Headquarters University Plaza Hotel and Convention Center 333 John Q. Hammons Pkwy. Springfield, MO 65806 417-864-7333 Upspringfield.com \$84/night Deadline: 5/27	Registrar Jeremy Chesman 417-343-4366 E-mail: jchesman@missouristate.edu			
Special Events Opening Festival Service Gerre Hancock Memorial Improvisation Concert Closing Gala Reception Fees (Before/after 3/31) AGO member: \$280 / \$325 Non-member: \$350 / \$350 65+, spouse/partner at same address: \$250 / \$295	Students (with ID): free Daily rate: \$150 Bus transportation: \$100 Hotel & Headquarters AT&T Conference Center 1900 University Ave. Austin, TX 78705 Meetattexas.com 877-744-8822 \$149/night (until 5/31)	Register through convention Web site Registrar Hal Rutz 1606 Glenvalley Dr. Austin, TX 78723 512-452-5996 haroldrutz@earthlink.net	General questions: Jack Martin 512-968-7252 E-mail: jpmartin79848@yahoo.com	
Workshops Music, Technology, and the Organ Handbells Richard Purvis: His Music and Teaching Choral Reading Session "Readin', Writin', and Negotiatin'" Encouraging Young People to Study the Organ Unlocking the Mysteries of Organ Technique Easy and Accessible Organ Repertoire	Fees Regular AGO member Early (by 3/31): \$300; thereafter: \$350 Over 65 or spouse/partner at same address Early (by 3/31): \$250; thereafter: \$300 Student with ID: \$100 Daily: \$100	Lodging & Headquarters Willamette University Kaneko Commons Salem, Oregon \$56/night incl. tax and linen pkg. Parking: \$2/daily; \$5/week	All meals on your own (Gala Luncheon incl. w/regular registration) Meals at cafeteria in Kaneko Hall or nearby restaurants Comfort Inn Choicehotels.com/hotel/or055 Holiday Lodge www.holidaylodgesalem.com	Best Western Bestwestern.com/plusmillcreekinn Registrars Pamela S. Miller E-mail: j.s.bach@comcast.net Karen Kohne E-mail: karenkohne@hotmail.com
New Organ Music Clergy/Musician Relationships Turning Young Pianists Into Organists Olive Drive Church Organ History and Tour Discussion Groups Special Events Pre-convention Concert (6/23) Post-convention Concert (6/27) AGO/Quimby Region IX Competition Opening Convocation Speaker (Eileen Guenther) Commissioned music premiered at Convocation	Hymn Festival "Hail to the Chief" (Frederick Swann interview) Fees (includes four meals) Regular AGO member Early (by 1/31): \$280; thereafter: \$310 Special (65+, disabled, spouse) Early (by 1/31): \$240; thereafter: \$270	Student with ID: \$100 Kern County Chapter Member Early (by 1/31): \$260; thereafter: \$290 Non-AGO members: \$350 Special Basque dinner: \$35 Transportation Entire event: \$90 Daily: \$40 Pre-convention: complimentary Post-convention: complimentary	Hotel & Headquarters DoubleTree-Hilton 3100 Camino Del Rio Ct. Bakersfield, CA 93308 661-323-7111 \$109/night plus tax Group name: Organists	Registrars Meg Wise Marcia Krause PO Box 573 Bakersfield, CA 93302 E-mail: registrar@bakersfieldAGO2013.org

BIG THINGS COME IN SMALL PIECES

AN ANALYSIS OF MESSIAEN'S "ETERNAL PURPOSES" ("DESSEINS ÉTERNELS")

Neil Stipp



Olivier Messiaen

HAVE YOU ever received a perfect gift that came in a small box or in an undignified envelope? Perhaps it was a bonus, an engagement ring, your first credit card, or a job acceptance. Olivier Messiaen (1908–92), who wrote music largely spiritual in nature, has given us a beautiful gift in a piece that is published on only one page. Under the title of his short work “Eternal Purposes” (“Desseins éternels”), Messiaen quotes Ephesians 1:5–6: “God, in His love, predestined us to be His adopted offspring, through Jesus Christ . . . according to the glory of His grace.” The piece is only 27 measures (3 x 3 x 3, a reference to the Trinity). It is also the *third* piece of a collection of *nine* (3 x 3) meditations for the organ, titled “The Birth of the Lord” (*La Nativité du Seigneur*), written in 1935. This work, as will be shown later, has basically three melodic themes.

Eternity is a long, long time. This is the reason why the tempo marking is “Extremely slow and tender.” Most recordings of the work are about five minutes in duration. It is to be played that slowly in order to transport the performer and listener into a different sphere of existence—as if we are forced to live in slow-motion, living and moving at, let’s say, one-quarter the normal pace, so as to appreciate more the gift of every detail in our lives. The slowness of the music is Messiaen’s response to

the awesomeness of the eternal Divine presence. Theologically, the melodic line in the right hand represents the eternal, the Divine. It is all-knowing. It knows where it has been, where it is now, and where it is going. The melody is pure, simple, and perfect. It is not concerned with the dissonance it may be creating with the harmony in the left hand, because it knows of its own perfection. The melody displays perfect self-confidence. It takes its time, and is in no hurry. The melodic line has actually been playing even before the piece begins, and will continue playing after the piece has ended. Messiaen simply gave us an audible, tiny glimpse of this eternal melody. The melody is all-embracing, all-powerful, and all-loving. Nothing is in a hurry with the Divine, in comparison with the hustle and bustle of humanity trying to get as much done in as little time as possible. Knowing that the length of time is eternity, there is no need for the Divine or those associated with His purposes to rush the process, but to enjoy every moment so we don’t miss any beautiful subtlety or nuance. If we could only consistently live our lives to the fullest this way; there are daily so many things we miss by going too fast! Perhaps we would accomplish less in quantity, but what we might achieve would have more depth, meaning, and insight.

The right-hand melodic line is under one phrase marking for the entire 27 measures of the piece, an extreme rarity. This single phrase could signify that God always “is”—He is always involved and never takes a break. Because there are no repeated notes, the right hand, from the beginning, must never come off the keys until it is lifted after the final note. The dominant melody in the right hand floats above the soft complex harmonies in the left hand like a seagull gliding over the surface of the ocean. The left hand with the pedal consists of complex dissonant chords (usually containing five or six notes) at “pp” throughout the work, and could signify imperfect earthly humanity.

Other organ works of Messiaen displaying this kind of slow tempo are the “Prayer of Christ Ascending to His Father” and “Majesty of Christ Beseeching the Glory of His Father,” both from *L’Ascension*. The latter is only 22 measures, but it has been recorded with a

duration of more than six minutes, including the orchestra version.¹ Although not done as often or as extreme, Richard Wagner (1813–83) could draw out a work to its maximum time limit. If anyone has experienced a complete *Tristan and Isolde* (four hours and 45 minutes, including the two intermissions—an extremely long opera considering a rather short story line), one is transported to a galaxy that makes each small detail and nuance more important because of its overall length. Messiaen, by the way, was inspired by the *Tristan and Isolde* legend and wrote the song cycle *Harawi*, which is based on human rather than divine love.

In listening to “Eternal Purposes,” one doesn’t really notice a “shape.” But, arguably, there is a form:

Measures

1–6	A
7–8	B
9–12	A
13–14	C
15–16	C
17–18	B
19–20	B
21–27	A

The “A” section has a six-note motif in the melody that is always repeated in a variation form. The “B” section has a motif that is two measures long and later repeats twice in the form of a variation. The “C” section also has a two-measure motif and immediately repeats it in a different key.

When performing this work in recital, the organist must take plenty of time before beginning to let the audience know that the mood is being set for a very unusual and special piece. Caution should be taken as to the selection of the piece before and after this work. A lively Messiaen piece right before could work well, especially in order to show contrast. I don’t feel “Eternal Purposes” will have its greatest effect if it is played at the beginning of a program or right after the intermission. A verbal introduction or, better yet, program notes would be helpful to the listener.

It is appropriate to include a quote from writer Ivan Hewett about Messiaen: “One reason Messiaen inspires such devotion is that—like Wagner—he ventures into those extreme areas of human experience that most composers

III - DESSEINS ÉTERNELS

Dieu, dans son amour, nous a prédestinés à être ses fils adoptifs, par Jésus-Christ, à la louange de la gloire de sa grâce.
(Épître de Saint Paul aux Ephésiens)

Extrêmement lent et tendre

P: quintaton 16
cor de nuit S

R: gambe
voix céle.
bourdon 16

Péd: bourdon 32
tirasse R

IMP. ROLLAND père et fils - PARIS
24, FAUBOURG St-MARTIN
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POE FOR TEENS

Organized by a local AGO chapter, a POE for Teens is a program that introduces participants aged 13–18 to the world of the pipe organ.

June 10–14

OMAHA CHAPTER

Archdiocesan Retreat Center
Omaha, Nebraska
Jeff Hoffman
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Fremont, NE 68026
402-459-0882
omahaago@gmail.com

July 14–19

BIRMINGHAM CHAPTER

Samford University
Birmingham, Alabama
Gregory Roberson
P.O. Box 59181
Birmingham, AL 35259-9181
205-529-7475
POE2013@birminghamago.org
www.birminghamago.org

June 23–28

PORTLAND (ME) CHAPTER

Maine College of Art
Portland, Maine
John Sullivan, FAGO
6B Lillian Avenue
Saco, ME 04072
207-282-0271
jtcsul@earthlink.net
www.agoportlandmaine.com

July 21–27

PALO ALTO/PENINSULA CHAPTER

Stanford University
Palo Alto, California
Rani Fischer
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Sunnyvale, CA 94087
650-793-4849
ranifisc@gmail.com
www.papenago.org

POE ADVANCED FOR TEENS

A POEA provides a higher level of pipe organ instruction and intense course study for students aged 13–18 who have already achieved a high level of success in organ study.

July 14–19

ROCHESTER CHAPTER

Eastman School of Music
Rochester, New York
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Rochester, NY 14604
585-274-1564
alaver@esm.rochester.edu
www.agorochester.org



PIPE ORGAN ENCOUNTERS 2013

An Educational Outreach Program of the American Guild of Organists

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Pipe Organ Encounters is an educational outreach program of the American Guild of Organists. Major funding for Pipe Organ Encounters is provided by the Associated Pipe Organ Builders of America. Additional support is provided by the American Institute of Organbuilders. Permanently endowed AGO scholarships are provided in memory of Charlene Brice Alexander, Robert S. Baker, Seth Bingham, Clarence Dickinson, Philip Hahn, Charles N. Henderson, Alfred E. Lunsford, Ruth Milliken, Ned Siebert, and Martin M. Wick; and in honor of Anthony Baglivi, Philip E. Baker, Morgan and Mary Simmons, and the Leupold Foundation.

POE+ FOR ADULTS

The POE+, designed for students 19 and older, provides organ instruction to beginners as well as more advanced students.

June 4–8

BAYLOR UNIVERSITY CHAPTER

Baylor School of Music
Waco, Texas
Isabelle Demers
One Bear Place #97408
Waco, TX 76798-7408
254-710-6509
254-710-1417
Fax: 254-710-1497
isabelle_demers@baylor.edu

POE TECHNICAL FOR TEENS AND YOUNG ADULTS

POETech is a program designed for students aged 16–23 who are interested in learning the art and craft of organbuilding. POETech is sponsored by an AGO Chapter in collaboration with an organbuilder. The 2013 POETech is sponsored by the Tacoma Chapter in collaboration with the organ building firms of Fritts and Pasi.

July 21–26

TACOMA CHAPTER

Pacific Lutheran University
Tacoma, Washington
Shari Shull, SPC
17312 24th Ave. Court East
Tacoma, WA 98445
253-651-2290
sharishull@comcast.net
www.tacomaago.org

fight shy of. But, whereas Wagner aimed at a very human, earthly sort of ecstasy, Messiaen always has his eyes fixed on the Beyond."²

Messiaen maintained that a musical composition must be measured against three separate criteria: to be successful it must be interesting, it must be beautiful to listen to, and it must touch the listener.³ He definitely shows us how much music can be achieved in a single page. Although the piece could appear to sound extemporaneous, it is apparent that the composer took seriously every note he put down, and every note has a purpose. The work, even for Messiaen, is unique. It is the only one in the collection that is under one phrase from beginning to end, the only one where no registration changes occur, and the shortest in measures.

Many messages can be attained from listening to this short work, including the most obvious: slow down, take your time, and be inspired by the eternal God. Enjoy His plan and purposes for His "adopted offspring." The notes and rhythm are not difficult. Whether or not the performer is able to convey a message from this piece to the audience is the yardstick determining a successful performance.

NOTES

1. Olivier Messiaen, *L'Ascension: Four Symphonic Meditations*, The Philadelphia Orchestra, Christoph Eschenbach, conductor.
2. Ivan Hewett, "Olivier Messiaen: The Pursuit of Divine Dazzlement," *The Daily Telegraph* (Jan. 17, 2008).
3. Claude Samuel, translated by E. Thomas Glasow, *Olivier Messiaen: Music and Color: Conversations with Claude Samuel*, Portland, Oreg.: Amadeus Press, 1994, p. 47.

Neil Stipp is a freelance musician working as a teacher, performer, and composer. He received his BM degree from Biola College (now University), MM degree from the University of Southern California, and DMA degree from the University of California at Los Angeles, all majoring in organ performance. Stipp currently teaches organ and is the college organist at Whittier College. A member of the Los Angeles AGO Chapter, his compositions have been published by Darcey Press, EC Schirmer, and Broadman Press.



PHILIP BRISSON, DMA
Cathedral of the Assumption
Louisville Master Chorale
Louisville, Kentucky
(502) 582-2971 x5220
pbrisson@cathedraloftheassumption.org



RUDY DE VOS, DMA
Cathedral of Christ the Light
Oakland, California
(510) 496-7227
rdevos@oakdiocese.org



TANDY EDWARD DIX
Grace Evangelical Lutheran Church
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Kenan Professor of Organ
University of North Carolina
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Assoc. Prof. of Organ, Salem College
Winston-Salem, North Carolina
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JENNIFER PASCUAL, DMA
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TIM PYPER, DMA
Cathedral Church
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Calgary, Alberta
(403) 719-5124
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Dallas, Texas
(214) 697-9145
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MUSICIANS IN PART-TIME EMPLOYMENT

JANUARY JUBILEE 2013: LONG BEACH, CALIFORNIA

Peter Bates



Christopher Cook leading his session

THE COMMITTEE on Musicians in Part-Time Employment sponsored its third January Jubilee pilot program in Long Beach, Calif. This one-day conference featured workshops geared to assist organists at all skill levels. It was also an opportunity for the AGO to reach out to organists who are not members of the Guild. On January 26, 2013, a rare rainy day in southern California, 97 people gathered at Covenant Presbyterian Church to teach and to learn.

The day began with fellowship and continental breakfast during registration. The cost to attend the full day of activities was \$20, which included nourishment in the morning and a hot lunch. Following registration, participants adjourned to the sanctuary for a brief but inspiring service, which included joyful hymn singing, prayer, scripture, and a homily delivered by the Rev. Dr. Robert S. Langworthy, senior pastor of the host church.

Langworthy spoke about "Becoming What We Are Caught Up In," suggesting that organists, like clergy, should strive for something bigger than themselves. In part, he said, "Our calling is to facilitate worship of God by creating beautiful and elevating music (and words). As we seek the highest and the best, the highest and the best also seeks us—and reshapes us into its likeness. As we draw close to what is beyond us, we absorb some of the divine glory and power, and we pass it on to people by what we offer in support of worship. . . . If we are preoccupied with little things—like being liked, admired, or recognized—we become smaller; and, paradoxically, in our smallness, we block out sightings of God and drown out the music of heaven. Conversely, if we are preoccupied with big things—like beauty, truth, and God—we are enlarged, and, paradoxically, in our enlargement, we fade into the background and connect people with

God. . . . Who we've become determines what we can accomplish. Attending to the highest and the best, we are uplifted, and our art becomes both elevated and elevating."

Some participants (including the faculty of presenters) traveled great distances to participate in this exciting event. Four came from Texas (including two who attended January Jubilee 2012 in Albuquerque, N.Mex.), two from Nevada, and one from Ontario, Canada. John Walker, AGO vice president, flew from Baltimore, Md., to make his presentation and participate in the day.

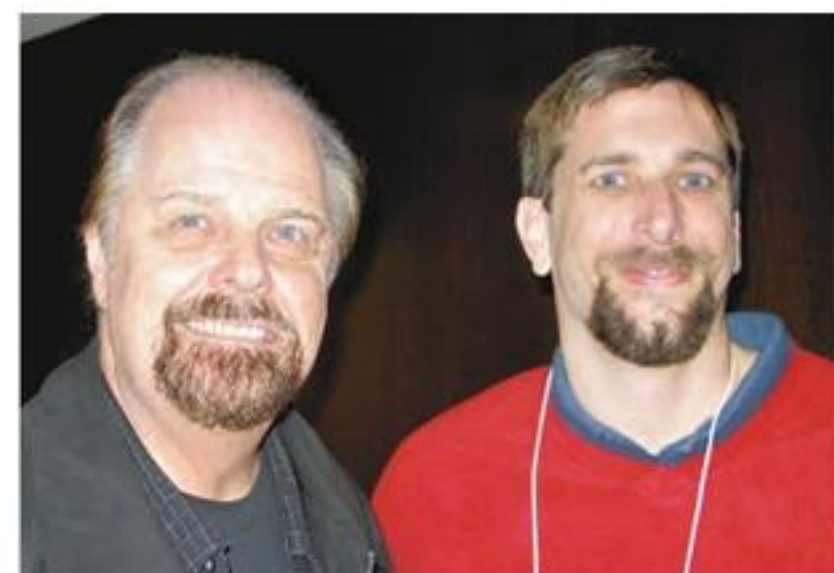
Although the host church possesses two fine pipe organs in its worship spaces, we supplemented those instruments with a Rodgers digital organ provided by Nelson Dodge, president of Church Keyboard Center in Pasadena. This organ was brought into the chapel and used for three of the four sessions held there. Break times and



Glendale Presbyterian organist MacKenzie Reed and former Glendale Presbyterian organist Mark Thallander



Chapter member Lee Lassetter



David Feit-Pretzer (Long Beach chapter dean) and Matthew Morrison

the lunch period offered an opportunity for attendees to try this new organ as well as visit a display of organ music provided by J.W. Pepper's Norwalk store. Most of the music demonstrated by the presenters was available (along with other organ music) for sale during the day.

January Jubilee 2013 offered ten workshops during four blocks of time. One negative comment heard throughout the day was that people had to choose between two, or sometimes three, wonderful sessions.

Morning sessions included the following: John Walker ("In Search of the Lost Chord—Creative Hymn and Service Playing") demonstrated ways of bringing new life to hymn playing. Robert Tall ("MIDI and the Modern Organ") addressed new and adventuresome sounds that can be created through MIDI connected to pipe and/or digital organs. Frederick Swann ("Adapting Piano/Orchestral Scores to the Organ") gave attendees the opportunity to hear our former national president share a lifetime of experience in oratorio and anthem accompaniment, demonstrating at the console how best to manage challenging piano reductions of orchestral scores. Christopher Cook ("Techniques for a Lifetime of Music Making") led a discussion on living your calling; keeping body, mind, and spirit together for the long haul; and creating good practice habits—spiritually, mentally, and physically.

Afternoon sessions included the following: Peter Fennema ("Organ Registration—Achieving the 'Right' Sound"), who is organist of Westwood United Methodist Church, where a large pipe organ has been augmented by a number of digital stops, gave a multimedia presentation on the process of selecting appropriate registrations. Hanan Yaqub and Frances Johnston ("The Art of Collaboration") discussed how organists and directors work together for the greater good of the choir and demonstrated how this collaboration works in their church's music ministry. January Jubilee 2013 host and coordinator



Peter Bates ("Music for Organ and Instruments"), along with five instrumentalists, presented some new and some unfamiliar music, scored for various instruments with organ, that is easily accessible. David York ("Accessible Organ Music") demonstrated a broad selection of organ music with minimal or no pedal part. Regional Councillor Leslie Wolf Robb ("Use of Technology") shared resources available on the Internet that makes the organist's jobs a lot easier. Former national AGO chaplain Rev. Gregory Norton and host church pastor Dr. Langworthy ("Pastor/Musician Relationships: Can't We All Just Get Along?") intriguingly discussed the

role of pastors and musicians working in the church and how to forge a good working relationship for the good of their congregations.

During the course of the day, participants had one-on-one access to members of the faculty in order to address more specific details pertaining to their own situations. One participant described the entire day as "pure joy," and many suggested this become an annual event. All in all, it was clear that a one-day forum such as this is needed and is a valuable use of time.

As coordinator for January Jubilee 2013, I am grateful for all the presenters who were so willing to give of their time, imparting their knowledge and experience to participants. When the blowers and amplifiers were shut down at the end of the day, the AGO gained seven new members through a program created by National to offer a free six-month membership in the Guild to any nonmember attending January Jubilee. This program also asks that the local chapter provide a mentor to each new member, in order to shepherd them into active participation and make them feel welcome at the local level.

We must also thank the officers, members, and friends of the Long Beach AGO Chapter who handled much of the behind-the-scenes work in preparation for the January Jubilee.



Peter Bates, the Rev. Robert S. Langworthy (host pastor), and the Rev. Gregory Norton following discussion on "Pastor/Musician Relationships"

Peter Bates is in his 16th year as minister of music and resident organist at Covenant Presbyterian Church in Long Beach, Calif.

The work of the AGO Committee on Musicians in Part-Time Employment is underwritten by Rodgers Instrument Corp.

Practical Organ Music for Worship

"Hyfrydol": A jubilant Welsh melody meaning "good cheer"

Alleluia! Sing to Jesus, setting by Scott M. Hyslop (*Hymnal Supplement '98: Organ Prelude Edition*, Vol. 3, ed. David A. Johnson, Concordia Publishing House 97-6890; 2001).

Dancelike figures written for Flutes 8', 4', 1¹/₃', and 1' introduce this delicate setting of "Hyfrydol." A light Flute and Principal 2' join to sing the tune supported by a Pedal tone. The cheerful middle section couples the melody with a charming accompaniment of splashing chords. The music transitions to the coda, revisiting the dancelike figures presented in the introduction. This volume from the series *Hymnal Supplement '98* provides preludes for hymns 842–863.

Adagio on "Hyfrydol," setting by Franklin D. Ashdown (*The Alleluia Collection*, Concordia Publishing House 97-7217; 2007).

This quiet "alleluia" is written in lyrical style and features improvisations on the tune paired with various accompaniments. Ashdown includes these comments in the foreword of his collection: "The organ compositions in this volume explore varying aspects of the word 'alleluia,' from its rhythmic inflections to its prominent appearance in hymn choruses. Of the six pieces in this collection, three are in free style and three are settings of hymn tunes. The free-style works reflect contrasting ways of expressing the word 'alleluia,' depending on which syllable(s) are emphasized and which of the characters one wishes to exploit, be it quiet fervency or loud extroversion."

Love Divine, All Loves Excelling, setting by J. William Greene (*Love Divine: 6 Practical Hymn Preludes on Familiar Tunes*, Concordia Publishing House 97-7437; 2012).

The piece is written in ABA form and is longer than the usual chorale setting. The opening section begins with a fanfare-like figure and is followed by a rhythmic paraphrase of the tune with brief interludes between phrases. The more serious "B" section in G minor is foreshadowed by the use of secondary dominants in the third phrase of the "A" section and is a slower, more rhythmic paraphrase. The pedal is easy, with eighth-note motion occurring only when the hands are doing little or nothing.

Partita on "Hyfrydol," setting by Daniel E. Gawthrop (Dunstan House DH0201; 1986).

Gawthrop shares these comments about his music: "The *Partita* begins with a hymn-like statement of the theme clothed in harmonies which walk the line between 'Don't be scared, you've heard chords like this before' and 'Toto, I don't think we're in the hymnal anymore.' A quasi-Baroque *Giocoso* follows, containing some grin-inducing excursions into unexpected keys that lead to a lush *Adagio* that presents the cantus in canon at the octave. A *Moderato* (called "the raindrop movement" by one organist who performed it) places staccato 16th-note patterns above the melody. The *Finale* (Big Finish) is a quasi-toccata movement that gives the player an opportunity to show off some flashy pedal work (almost all of which has been written for alternate-toe execution, making it sound much harder than it really is). The *Partita* can serve well in recital and service once it has been mastered."

Processional on "Hyfrydol," setting by Sue Mitchell-Wallace (*Timeless Music for Weddings and Special Occasions for Solo Trumpet and Organ*, compiled and arranged by Sue Mitchell-Wallace and John Head, Hope Publishing Company 8160; 2003).

This brilliant duet for trumpet and organ complements the ability of both players and adapts easily to organs of any size. This setting includes the accompaniment adapted from *Cantata 146* by J.S. Bach (Duet No. 7, "Wie will ich mich freuen"). The album is the fifth in a series written for trumpet and organ by Sue Mitchell-Wallace and John H. Head. The foreword in the collection states: "The collection features classics from past centuries plus favorites of this recent decade in 14 exciting, creative arrangements. Not only does the repertoire span several different historic styles, it spans different moods and includes melodic reflective pieces and regal festival settings." Available is a full recording on compact disc of this folio featuring Sue Mitchell-Wallace on organ and John Head on trumpet (catalog #8160C).

Your suggestions are welcome. Share your ideas with me at SheilaLHess@cablelynx.com.
SHEILA HESS



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Columbus, Ohio

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WEEK ONE JUNE 3 – 7

Vocal Solutions for Choral Directors, 1:00–3:15 p.m. **Sharon Stohrer**, Voice Instructor, Capital University and Trinity Lutheran Seminary.

Class Guitar, 1:00–3:15 p.m. **Brett Burleson**, Adjunct Instructor at Trinity Lutheran Seminary, Ohio Wesleyan University, Capital University, and Lecturer at The Ohio State University

Music and Worship in the African-American Tradition, 3:30–7:00 p.m. **Raymond Wise**, Affiliated Professor of Church Music, Trinity Lutheran Seminary

WEEK TWO JUNE 10 – 14

Leading the Church's Song, 1:00–4:30 p.m. **May Schwarz**, Professor of Church Music and director, Master of Arts in Church Music Program, Trinity Lutheran Seminary; and guest presenters.

Perspectives in Choral Conducting, 4:45–7:00 p.m. **James Gallagher**, Church Musician; Emeritus, The Ohio State University, Columbus.

Handbells, 4:45–7:00 p.m. **Jane McFadden**, Director of Handbells, Christ Lutheran Church, Bexley, Ohio; composer and arranger.

WEEK THREE JUNE 17 – 21

Organ Masterclass – Hymn-based Organ Literature, 1:00–3:15 p.m. **Paul Thornock**, Cathedral Director of Music, St. Joseph Cathedral, Columbus, Ohio.

Music Technology for Church Musicians, 1:00–3:15 p.m. **Justin Riley**, Adjunct Instructor, Trinity Lutheran Seminary.

Advanced Handbell Skills, 3:45–6:00 p.m. **Jane McFadden**, Director of Handbells, Christ Lutheran Church, Bexley, Ohio; composer, arranger.

THREE-WEEK COURSE JUNE 3 – 21

Liturgical Choir, 10:20–11:45 a.m. **May Schwarz**, Director M.A. in Church Music Program, Professor of Church Music; Trinity Lutheran Seminary, Columbus, Ohio.

Course fee is \$465 per semester hour.

Audit fee is \$232.50 per semester hour.

On-campus housing.

Courses apply toward MACM.

For further information contact:

Professor May Schwarz
Director, M.A. in Church Music
2199 East Main Street
Columbus, Ohio 43209-2334
music@TLSohio.edu
614-235-4136 ext. 4622
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NEW EARS FOR MOUNTAINEERS

APPALACHIAN STATE UNIVERSITY ORGAN STUDIO'S PERSPECTIVE ON THE 2012 EAST TEXAS PIPE ORGAN FESTIVAL

WHEN IT COMES to pipe organs, anyone can say they have “heard it all,” but to make that claim, one must experience the East Texas Pipe Organ Festival. Last November, eight of us from the organ studio at Appalachian State University journeyed from Boone, North Carolina, to northeast Texas to celebrate and learn about the Aeolian-Skinner instruments that are the results of the “perfect storm”: Roy Perry and G. Donald Harrison. Levels of training within our group ranged from two semesters of secondary study all the way to professor, yet all of us came away from the festival with our eyes opened, our ears changed, and our inspirations rekindled by the instruments at First Baptist Church, Longview, First Baptist Church, Nacogdoches, and First Presbyterian and St. Luke’s United Methodist churches in Kilgore.

Our teacher, Joby Bell, had instilled in us from day one of the semester a growing anticipation for the festival. We knew from his enthusiasm that these organs were worth hearing and worth missing a week of class for. We also had the perspective of previous visits to hear and play the magnificent Aeolian in Duke Chapel and the E.M. Skinner at St. Paul’s Episcopal Church in Winston-Salem. Although we had not yet “heard it all,” we knew we were about to make great strides in that direction.

We discovered early on that the organ at First Presbyterian, Kilgore, can play anything, and indeed it did. From a Sunday service to *The Phantom of the Opera* silent film to traditional recitals to a theater-organ concert, this organ proved itself over and over without disappointing. We particularly enjoyed Walt Strony’s *Carmen Fantasy* and an improvised salute to the armed forces, Ann Frohbieter’s performance of Michael Horvit’s *The Red Sea* and Liszt’s *Prelude and Fugue on B-A-C-H*, and Christopher Jennings’s performance of Clarence Dickinson’s infrequently heard *Storm King Symphony*.

First Baptist, Longview, was the site of the larger programs. The church and organ are a thrilling combination, and we reveled in Ken Cowan’s transcription of Saint-Saëns’s *Danse macabre* and a solid recital by Richard Elliott with bass-baritone David Ford,

Scott Davis, who performed a splendid improvisation at First Baptist, Nacogdoches, summed up that organ



Jonathan Poe, Johnson Ramsaur, Shane Watson, Sylvia Rippy, Caroline Kimrey, Joby Bell, and Jake Hill at First Baptist Church, Longview, Tex.

perfectly when he called it “a masterpiece in miniature.” The same thing may be said about the organ at St. Luke’s Methodist, Kilgore, where we heard Charles Callahan play an impressive improvisation that showed off the organ’s extensive tonal capabilities. Roy Perry’s success with this instrument is particularly notable, given the small size of the room and an overabundance of soft, padded surfaces throughout.

People back home are shocked when they learn that we listened to more than 22 hours of recitals that week, but our ears never tired. We have developed a profound appreciation for silky strings and the commanding presence of sonorous reeds, the effectiveness of super-thick boxes and the capabilities of sufficient 8’ tone. We joined the other festival attendees in their appreciation of the history of these instruments and what they mean to American organ-building.

We would be remiss not to mention our fellow festival attendees. We were warmly welcomed and treated like honored guests, perhaps in part because we were the only students there. We enjoyed much lively discussion, not only in terms of the supportive comments from our new friends, but also in terms of why more people, especially people our age, do not attend conferences such as this more often. We thank Michael Barone for guiding us in thinking about what makes these organs important and worth preserving. Finally, we must acknowledge Lorenz Maycher, founder of

the festival, gracious host, and tireless champion for these instruments and for their survival.

Back home, we are putting our new inspiration to work by developing ways to promote and help inspire support for the organ in our corner of the world in the Blue Ridge Mountains. We are already planning our trip to the festival next year and looking forward to more opportunities after that. We still have not “heard it all,” but we love what we have heard and recommend it highly. (Pictured, left to right, at the First Baptist Church of Longview, Tex., are Jonathan Poe, Johnson Ramsaur, Shane Watson, Sylvia Rippy, Caroline Kimrey, Joby Bell, and Jake Hill. The organ is Aeolian-Skinner’s Opus 1174 (1951), designed and finished by Roy Perry.)

APPALACHIAN STATE UNIVERSITY
ORGAN STUDIO

JAKE HILL
CAROLINE KIMREY
JONATHAN POE
JOHNSON RAMSAUR
SHANE WATSON

The Appalachian State University organ studio currently includes six majors and three secondary students. The studio was founded by H. Max Smith, who taught from 1969 to 1994. Brian Bailey taught the studio from 1994 to 2005. Joby Bell has taught since 2004. The university is part of the University of North Carolina system. The studio may be contacted at belljr@appstate.edu or [Facebook.com/AppStateOrganStudio](https://www.facebook.com/AppStateOrganStudio).

NEW COURSE: THE KING OF INSTRUMENTS

INTRODUCTION TO THE ORGAN FOR USE IN WORSHIP

Ralph Hastings and Michelle R. Martin-Atwood

Original Course Syllabus

The King of Instruments: Introduction to the Organ for Use in Worship Time: 7–8:30 Thursday evenings

Required Materials: Please bring to each class a pair of leather- or slick-soled dress shoes with a low, broad heel—or socks. A binder with all course materials will be provided—please bring writing utensils and blank paper.

Certificate of Completion: Certificates will be awarded to those who successfully complete the pedal exercise during Session 5, and the performance assignment due at Session 6.

Session 1

Welcome!

1. Development of the Organ: A Brief History
2. Introduction to the Organ Console
3. Families of Sounds
4. Transition from Piano to Organ

Applied Study

Session 2

1. Hymnal Usage
2. Hymn Playing Skills
3. Improvisation: Introductions
4. Hymn Registration
5. Tour Hosmer Organ (inside-out!)

Applied Study

Session 3

1. Liturgical Year
2. Improvisation
3. Video: *Pulling Out All the Stops*

Applied Study

Intro to repertoire: select what will be performed on Session 6, and pedal exercise at Session 5

Session 4

1. Order of Worship
 2. Improvisation
 3. Recommended Repertoire (General)
- Applied Study

Session 5

1. The Presbyterian Church Organ
2. Recommended Repertoire (Seasonal)
3. Questions to ask as a new organist/substitute

Applied Study

Design registration on paper for Presbyterian Church organ
Pedal exercise evaluation

Course evaluations to be returned at Session 6

Session 6

7–7:30 P.M.: Check registration

Performance assignment

1. One Hymn (introduction, three stanzas, one registration change), with optional improvisation
2. One Piece of Repertoire (select registration, perform work)

Presentation of Certificates/Reception

the Crane School of Music. In 2007, SUNY Potsdam officially became an “All-Steinway School” and is in the process of creating an Arts Village, a centralized hub where all arts—performing, visual, musical, and literary—can be created, showcased, shared, and enjoyed.

The objective and course description follows:

The aim of this course is to equip participants with the basic knowledge and skill set necessary to provide competent musical leadership from the organ in the worship service. Topics covered are basic organ technique (including use of pedals), organ registration, hymnal usage, hymn-playing skills, the liturgical year and order of service in mainstream worship, recommended repertoire for the various church seasons/special feasts, basic improvisation, and church-staff relations. The Ministerial Association of Potsdam will award certificates to participants who meet approved criteria. The St. Lawrence River AGO Chapter will sponsor optional additional events such as the North Country Church Choir Worship, and Introduction to the Pipe Organ, Pipes, and Patchwork, a session on basic organ construction/design, and an organ crawl.

Instructors for the six-week course are all members of the St. Lawrence River Chapter: Michelle R. Martin-Atwood (DMA, Eastman School of Music; faculty, Crane School of Music, current sub-dean), Laura Toland (former sub-dean, organist, and music director, First Presbyterian Church), and Ralph Hastings (dean, retired organist, and public-school music teacher).

Sessions were held at the Crane School of Music utilizing a classroom, two practice organ rooms in Schuette Hall, the Wicks concert organ in the Helen M. Hosmer Concert Hall, and the Julia Crane Memorial Library. The teaching and course work were divided and shared among the three instructors, with the schedule permitting individual as well as group dynamics for 14 enrolled students composed of seven Crane students, one Clarkson University student, and six individuals from surrounding communities, many of them church organists. Each student remained with the same instructor except when necessity dictated a group ses-

IN RECENT years, the world of the organ and church music has seen many changes across many communities of faith, including a shortage of organists and a broadening of worship style, requiring a diversity of music and keyboard skills. Recognizing these issues, the Ministerial Association of Potsdam (MAP), New York, met with the St. Lawrence River AGO Chapter to discuss objectives, solutions, and implementation of an organ study program. From these sessions came a proposal for the formulation of “The King of Instruments: Introduction to the Organ for Use in Worship.” The course was first offered in fall 2010 in partnership with the MAP, the St. Lawrence River Chapter, the State University of New York, College at Potsdam, and the Center for Lifelong Education and Recreation (CLEAR) and the Crane School of Music.

SUNY Potsdam traces its roots back to the St. Lawrence Academy founded in 1816. The Academy developed into the Potsdam Normal School, the Potsdam State Teachers College, and then joined the State University of New York in 1948. The college’s CLEAR department coordinates noncredit programs for personal and professional development in the areas of fitness, music, communication, dance, sports, investing, job searches, art, and funding sources for organizations. The courses are developed for adults, children, and teens, and online courses are also offered. The Crane School of Music, founded in 1886 by Julia Crane as the Crane Institute of Music, established the first Normal Training course for public-school music teachers in the United States. The Institute later became the Crane Department of Music, which in 1971 became

sion. Between sessions, students had access to practice organs at Crane, area church organs, and, of course, instruments at their own place of worship.

Upon enrollment in the course, each student was given a notebook with all materials, which included the following in graded levels of difficulty:

- Exercises for manuals and pedals (separately and together)
- Selected hymns
- Graded repertoire
- Selected examples for basic improvisation
- Study guides for church music, registration, the liturgical year and order of services in mainstream worship, and church-staff relations

Students were also provided with useful bibliographies of method books, hymn arrangements, music for church seasons, weddings, organ construction, periodicals, and historical sources.

At the final class, each student performed a hymn and a work suitable for prelude or postlude; certificates of completion were presented by MAP, followed by a brief reception. The joint partnership was deemed a success and a rewarding experience for all involved in the project. The course has continued to be offered in the fall semesters and has been added to the spring 2013 schedule.



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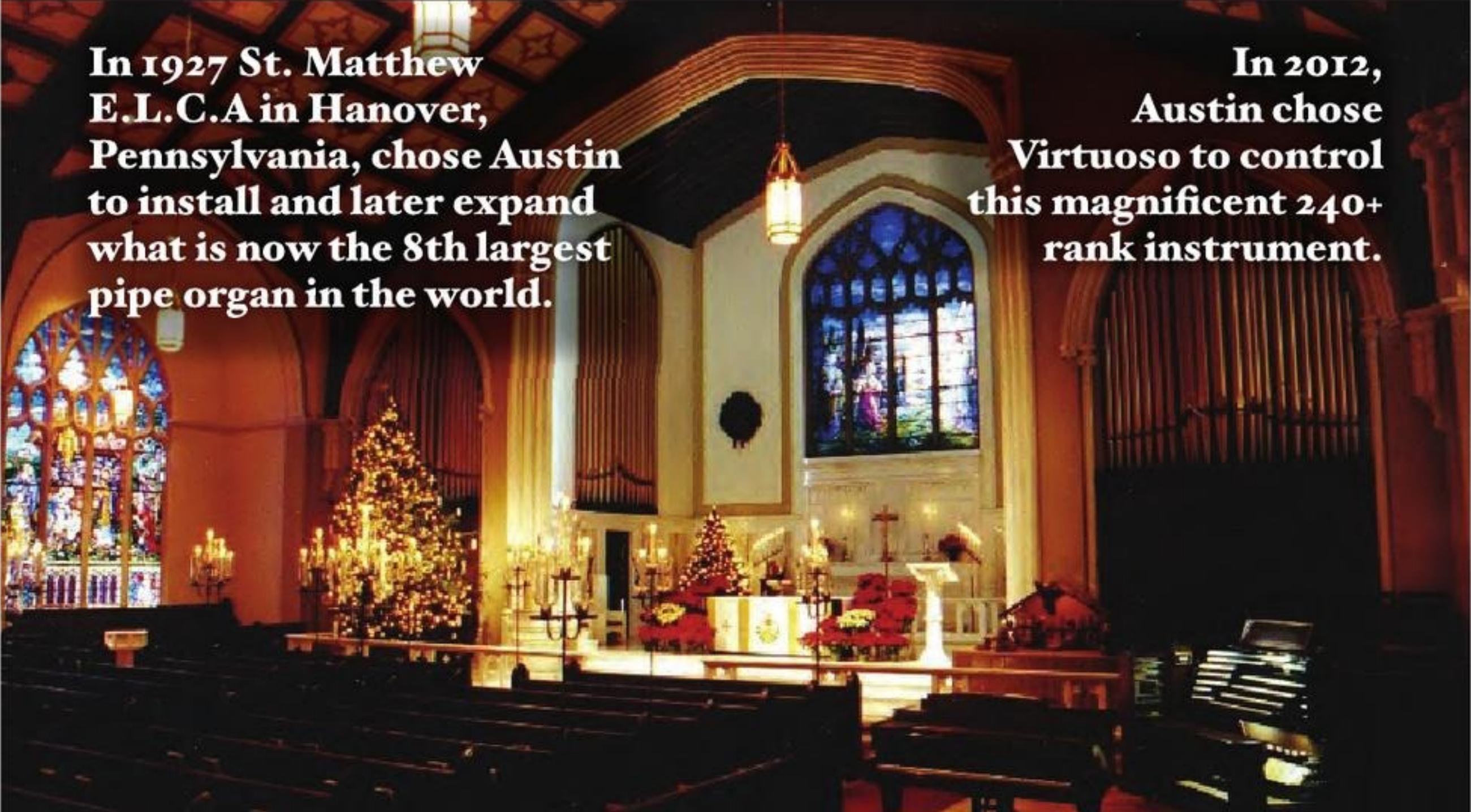
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SUMMER COURSES, WORKSHOPS, CONVENTIONS, TOURS, AND FESTIVALS 2013

CONNECTICUT

CHAMBER CHOIR AND CHORAL CONDUCTING WORKSHOP, Norfolk, August 11–18. Sponsored by Yale Summer School of Music and Norfolk Chamber Music Festival. Coaching, masterclasses, rehearsals, and seminars for advanced singers and choral conductors; repertoire from the Renaissance to the 21st century; final concert; Simon Carrington. Contact: Norfolk Chamber Music Festival, P.O. Box 208246, New Haven, CT 06520. 203-432-1966; norfolk@yale.edu; music.yale.edu/norfolk/index.htm

THE STYLE AND INTERPRETATION OF GREGORIAN CHANT, St. Edmund's Retreat, Mystic, April 23–25. Sponsored by St. Michael Institute of Sacred Art. Participants should have a basic knowledge of Gregorian chant; close attention to text, style, and interpretation; William Tortolano. Contact: St. Edmund's Retreat, P.O. Box 399, Mystic, CT 06355. 802-899-3564; 860-536-0565; www.endersisland.com

FIVE DAYS OF GREGORIAN CHANT AND LITURGICAL MUSIC, St. Edmund's Retreat, Mystic, June 23–28. Sponsored by St. Michael Institute of Sacred Art. Study of Gregorian modes, neumes, and more; the chant in English and chant's role in liturgy; music in English and Latin for a singing church; William Tortolano. Contact: St. Edmund's Retreat, P.O. Box 399, Mystic, CT 06355. 802-899-3564; 860-536-0565; www.endersisland.com

GREGORIAN CHANT EXPRESS, St. Edmund's Retreat, Mystic, September 28–30. Sponsored by St. Michael Institute of Sacred Art. Designed for beginners; study Gregorian modes, neumes, Latin diction; William Tortolano. Contact: St. Edmund's Retreat, P.O. Box 399, Mystic, CT 06355. 802-899-3564; 860-536-0565; www.endersisland.com

DISTRICT OF COLUMBIA

CHORWORKS SUMMER WORKSHOP, Washington National Cathedral, Washington, D.C., July 8–13. "English music from the Reformation of Henry VIII to the Restoration of Charles II." Concerts, seminars, coaching on sacred and secular choral music; Philip Cave. Contact: Sandy Becker, 14 Hayes St., Stafford, VA 22556. 877-572-7251; chorworks@gmail.com; www.chorworks.com

FLORIDA

SACRED MUSIC WORKSHOP, University of Florida, Gainesville, May 5–7. Sponsored by the University of Florida School of Music. "Inspiring Worship." Choral gesturing, singing with one voice, simple organ improvisation, choral reading session, service music reading session, and organ masterclass; Michael Bedford, Kenneth Broadway, Laura Ellis, Brenda Smith. Contact: Shawn Thomas, University of Florida, P.O. Box 117900, Gainesville, FL 32611. 850-316-0321; www.arts.ufl.edu/organ/SMW.shtml

GEORGIA

MERCER SUMMER ORGAN ACADEMY, Mercer University, Macon, June 3–8. Sponsored by the Townsend School of Music. Organ camp

for students of all ages (designed especially for high school and college students but open to others as well); daily lessons and masterclasses, sessions on improvisation, service playing, healthy technique, survey of organ literature, organ crawls including a trip to Atlanta, and a class recital; Jack Mitchener. Contact: Jack Mitchener, 478-283-4612; www.mercer.edu/music

INDIANA

ASSOCIATION OF LUTHERAN MUSICIANS NATIONAL CONFERENCE, Valparaiso University, Valparaiso, June 30–July 3. "God Is Here: Worship in a Wireless World." Abundance of music and discernment, hymn festival; David Cherwien, Susan Cherwien, Martin Jean, Paul Westermeyer. Contact: 800-624-2526; www.alcm.org

IOWA

LUTHERAN SUMMER MUSIC ACADEMY AND FESTIVAL, Luther College, Decorah, June 23–July 21. Sponsored by Lutheran Music Program. For high school musicians of all faiths entering grades 8–12; professional instruction on all standard band and orchestral instruments, keyboard and voice lessons, small and large ensembles, organ, piano, handbells, collegium musicum, conducting, composition, church music, jazz ensemble and improvisation, and more; Karen Black, Cole Burger, Cheryl Lemmons, Catherine Rodland, Suzanne Torkelson. Contact: Susan Olstad, 888-635-6583; admissions@lutheransummertime.org; www.lutheransummertime.org

MASSACHUSETTS

MCCLOSKEY INSTITUTE VOCAL WORKSHOP, Wheaton College, Norton, July 22–25. Intensive workshop on vocal technique, including anatomy/physiology, vocal care, non-classical styles, children's voices, aging voices; Maria Argyros, Eric Bronner, Jay Lane, Lin Wallin Schuller, and Margaret Tartaglia. Contact: Jay Lane, 16 Grant St., Maynard, MA 01754. 978-897-5372; www.mcclosky.org

MICHIGAN

INTERLOCHEN HIGH SCHOOL ORGAN PROGRAM, Interlochen Center for the Arts, Interlochen, June 22–August 5. Intensive organ experience; daily interaction with faculty and colleagues, both formally and informally; weekly organ lessons, daily organ seminar includes studio classes, masterclasses with guest artists, coached practicing, and work in church service playing; Thomas Bara and guest teachers. Contact: Thomas Bara, 231-276-7429; baratg@interlochen.org; camp.interlochen.org

MICHIGAN HARPSICHORD WORKSHOPS, Ann Arbor, June 10–14 and June 17–21. Sponsored by the School of Music at the University of Michigan. Week one: Sweelinck; week two: fundamentals of harpsichord performance and repertoire; classes, lectures, lessons; Edward Parmentier. Contact: Edward Parmentier, 734-665-2217; eparment@umich.edu; www.music.umich.edu/special_programs/adult

ORGAN CLINIC, Calvin College, Grand Rapids, July 22–26. Sponsored by Calvin Institute of Christian Worship. “The Art of Improvisation and Leading Congregational Song.” Designed for both experienced organists and those who want to watch and learn; includes morning prayer, plenary discussion, tiered teaching and practice sessions, hymn festival; John Ferguson. Contact: Cindy DeBoer, 616-526-6088; <http://worship.calvin.edu>

MINNESOTA

NATIONAL CATHOLIC YOUTH CHOIR, St. John's University, Collegeville, June 25–30. Liturgies, rehearsals, concerts, classes, daily prayer, multi-state tour, and recreation for high school youth; Fr. Anthony Ruff, Axel Theimer. Contact: Dorothy Kantor, 320-363-3154; dkantor@csbsju.edu; www.catholicyouthchoir.org

ST. OLAF SUMMER MUSIC CAMP, St. Olaf College, Northfield, June 16–22. For high school vocalists and instrumentalists who have completed grades 9–12; classes, lessons, rehearsals, ensembles; faculty, counselor, and camper recitals and performances; social and recreational activities; Steven Amundson, Christopher Aspaas, David Castro, Timothy Mahr, Catherine Rodland, others. Contact: 507-786-3042; 800-726-6523; summer@stolaf.edu; www.stolaf.edu/conferences/camps/musiccamp

MISSISSIPPI

MISSISSIPPI CONFERENCE ON CHURCH MUSIC AND LITURGY, Canton, July 23–28. Sponsored by the Episcopal Diocese of Mississippi. Spiritual renewal and professional development; Bruce Barber, Mark Schweizer, Rev. Erika Takacs. Contact: Mark Butler, 210 North Leflore Ave., Cleveland, MS 38732. www.mississippiconference.org

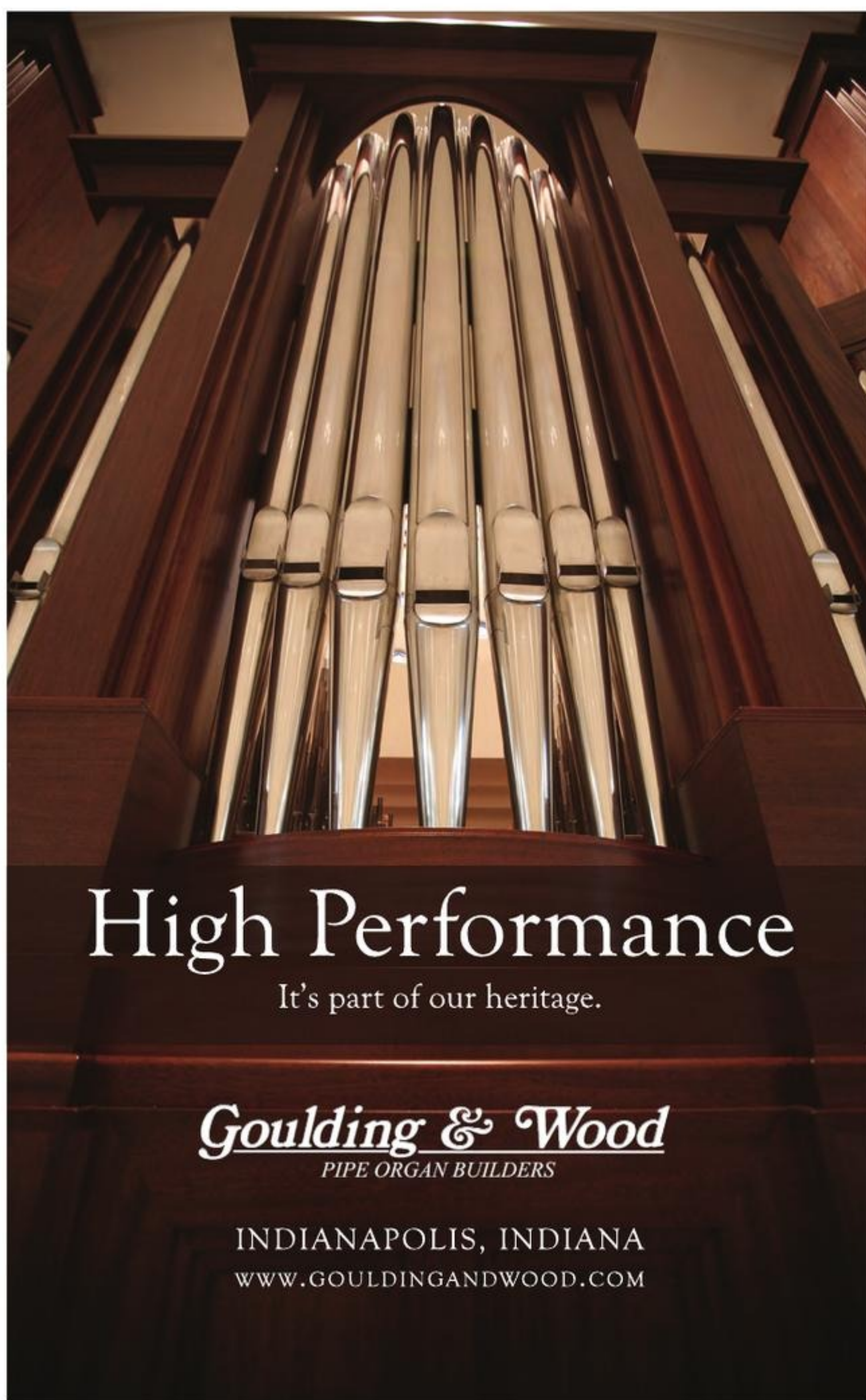
MUSIC CAMP @ MISSISSIPPI COLLEGE, Mississippi College, Clinton, June 30–July 6. Sponsored by Mississippi College. Musical theater, history, music theory, improvisation, choir, and organ for students entering grades 7–12; Robert Knupp, Carol Joy Sparkman. Contact: Department of Music, Mississippi College, Clinton, MS 39058. 601-925-3449; music@mc.edu; music.mc.edu/music-camp

NEW HAMPSHIRE

MUSIC AT OGONTZ CHORAL SYMPOSIUM, Ogontz Camp, White Mountains, August 11–17. Sponsored by Chorus of Westerly (R.I.). Opportunity for singers, church musicians, and choral conductors to study repertoire and choral interpretation with leading choral directors; vocal warm-ups, rehearsals, masterclasses; David Hill, Andrew Howell, Paula Rockwell. Contact: The Chorus of Westerly, 119 High St., Westerly, RI 02891. 401-596-8663; notes@chorusofwesterly.org; www.chorusofwesterly.org

NEW JERSEY

WESTMINSTER ORGAN INSTITUTE, Princeton, June 23–July 6. Sponsored by Rider University, Westminister Office of Continuing Education. Multiple private lessons and masterclasses, including style, technique, history, literature, registration, liturgical playing, improvisation, audition preparation; tours of organs in New York and Philadelphia; Matthew Lewis, Alan Morrison, Eric Plutz. Contact: Westminister Office of Continuing Education, 609-924-7416; www.rider.edu/summercamps



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ASCENSION ORGAN ACADEMY, Manhattan, June 10–14. In-depth guidance to students and experienced performers, daily masterclasses; Jon Gillock, Dennis Keene. Contact: Dennis Keene, 212-254-6820; <http://voicesofascension.org/OrganAcademy.aspx>

CAMP MANHATTAN SCHOOL OF MUSIC, Manhattan, July 7–August 3. Musical theater, chamber music, percussion, and piano studies. Contact: 917-493-4475; summercamp@msmny.com; www.msmny.com

LITURGICAL MUSIC INSTITUTE, Huntington, June 23–28. Sponsored by the Seminary of the Immaculate Conception. Musical, liturgical, and pastoral formation for new and experienced liturgical musicians; applied

workshops in organ, piano, harp, voice, guitar; Sr. Sheila Browne, Msgr. Joseph DeGrocco, Christopher Ferraro, Susan Hugelmeyer, Lisa Kelly, John Miller, Jennifer Pascual, Steve Warner. Contact: Christopher Ferraro, 631-423-0483, ext. 112; www.icseminary.edu

NORTH CAROLINA

MUSIC AND WORSHIP ARTS WEEK, Lake Junaluska, June 23–28. Sponsored by the Fellowship of United Methodists in Music and Worship Arts. “Citizens of the Kingdom: Summoned for a Time Such as This.” Seminars, concerts, and presentations designed for clergy, musicians, worship leaders, handbell ringers, adults, youth, children, and those involved in the arts and the church; Daniel T. Benedict, Michael J. Glasgow,

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Dr. Michael Bray, Director of Choral Activities, Thiel College

"Fr. Stephen is a wonderful, knowledgeable teacher, and the course content of his Chant Workshop (2012) had just the right combination of the academic and the aesthetic. I highly recommend it."

Dr. Regina Gordon, Director of Vocal Ensembles, Immaculata University

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Pamela Hardy, Andrew Elliot Henderson, Tom Long, Mark Miller, Gary Packwood, Constantina Tsolainou, Vicki Hancock Wright. Contact: David Bone, 800-952-8977; www.UMFellowship.org/MusicArtsWeek

SUMMER ORGAN WORKSHOP, Winston-Salem, June 23–28. Sponsored by the University of North Carolina School of the Arts. Designed for the high school organist; focus on nurturing foundational skills and building confidence and technique; sacred music playing skills with a focus on solid hymn-playing techniques and basic improvisation; university and local historical organs toured and demonstrated; Timothy Olsen. Contact: Timothy Olsen, 336-721-2724; olsent@uncsa.edu; www.uncsa.edu/summer/music.htm

OHIO

CHURCH MUSIC COURSES, Trinity Lutheran Seminary, Columbus, June 3–7; June 10–14; June 17–21. Vocal Solutions for Choral Directors (Sharon Stohrer), Class Guitar (Brett Burleson), Music and Worship in the African-American Tradition (Raymond Wise), Emotional Intelligence for Life in the Parish (C. Lynn Nakamura), Leading the Church's Song (May Schwarz), A Family Systems Approach to Congregational Life (Emlyn Ott), Perspectives in Choral Conducting (James Gallagher), Handbells (Jane McFadden), Organ Masterclass: Hymn-based Organ Literature (Paul Thornock), Music Technology for Church Musicians (Justin Riley), Deep Change and the Church in Mission (Emlyn Ott), Advanced Handbell Skills (Jane McFadden); graduate credit. Contact: Admissions, Trinity Lutheran Seminary, 2199 East Main St., Columbus, OH 43209. 866-610-8571; Admissions@TLSohio.edu; www.tlsohio.edu

OBERLIN ORGAN ACADEMY, Oberlin College Conservatory of Music, Oberlin, June 30–July 5. For high school students considering undergraduate organ study; daily private lessons and masterclasses, introductory harpsichord lessons, faculty recitals and opportunities for student performances; James David Christie, others. Contact: Anna Hoffmann, 440-775-8044; anna.hoffmann@oberlin.edu; www.oberlin.edu/con/summer/organ

OREGON

OREGON BACH FESTIVAL, Eugene, Ashland, Bend, and Portland, June 24–July 14. Includes performances of Beethoven's *Missa Solemnis* and various cantatas; Anton Armstrong, Matthew Halls, Helmuth Rilling. Contact: 800-457-1486; bachfest@uoregon.edu; oregonbachfestival.com

OREGON KEYBOARD INSTITUTE, Eugene, July 15–19. Sponsored by the American Guild of Organists, Eugene Chapter. Advanced and beginning instruction in organ and harpsichord for adults; masterclasses, individual instruction, faculty and guest recitals, instruction in harpsichord tuning and maintenance; Barbara Baird, Julia Brown, Andrew Lagerquist, Kraig Scott. Contact: Marla Lowen, 541-484-9718; <http://agoeugene.org>

PENNSYLVANIA

INSPIRATION 2013, Pittsburgh, July 15–18. Sponsored by the Fellowship of United Methodists in Music and Worship Arts. Workshops, worship, concerts, plenary sessions; Anton Armstrong, Bishop Sandra Steiner Ball, Kenneth Chalker, David Chervien, Edna Duffy, Eileen Guenther, Na-



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than Laube, Don Saliers, Emily Saliers, Jim Walker. Special registration rate for members of the AGO; enter discount code "AGO" to save \$30. Contact: David Bone, 800-952-8977; www.UMFellowship.org/FUMMWAConvo

TENNESSEE

SEWANEEN CHURCH MUSIC CONFERENCE, University of the South, Sewanee, July 15–21. Choir training, worship, lectures, reading sessions. Contact: Janet Perkins, 770-498-1678; janet@wingwing.com; sewaneecmf.com

UTAH

SACRED MUSIC COLLOQUIUM XXIII, Salt Lake City, June 17–23. Sponsored by Church Music Association of America. Catholic liturgical music, chant, polyphony; Wilko Brouwers, Horst Buchholz, Charles Cole, Jenny Donelson, Gregory Glenn, David Hughes, Ann Labounsky, William Mahrt, Melanie Malinka, MeeAe Nam, Arlene Oost-Zinner, Jonathan Ryan, Edward Schaefer, Msgr. Andrew Wadsworth. Contact: Arlene Oost-Zinner, 334-444-5584; <http://musicasacra.com/colloquium>

SUMMER CHORAL INSTITUTE, Salt Lake City, June 20–July 20. Sponsored by Salt Lake Choral Artists. Four three-day weekend sessions of rehearsal and concerts; also a week-long conducting workshop for beginning to advanced levels, and a music camp for children ages 6–15; Brady Allred, Jane Fjeldsted. Contact: Brady Allred, 801.232.7521; brady.allred@saltlakechoralartists.org; www.saltlakechoralartists.org/sci

VERMONT

ORGAN HISTORICAL SOCIETY NATIONAL CONVENTION, June 24–29. Recitalists include George Bozeman, James David Christie, Gregory Crowell, Isabelle Demers, Joan Lippincott, Rollin Smith, John Weaver, Marianne Weaver. Contact: The Organ Historical Society, P.O. Box 26811, Richmond, VA 23261. 804-353-9226; mail@organsociety.org; www.organsociety.org/2013

VIRGINIA

CHURCH MUSIC INSTITUTE, Shenandoah University, Winchester, June 16–21 and June 23–28. Congregational song, worship planning, handbells, worship leadership, undergraduate/graduate credit; James Abbington, Heather Ankerbrand, Steven Cooksey, Larry Correll, Nancy Raabe. Contact: Heather Ankerbrand, 540-665-4633; cmi@su.edu; www.su.edu/cmi

VIRGINIA WESLEYAN COLLEGE SACRED MUSIC SUMMER CONFERENCE, Norfolk–Virginia Beach, July 22–27. Forty-five workshops on organ, choral artistry, vocal technique, hymns of grief and healing, conducting, improvisation, drama, Orff, handbells, children's choir, choral anthem reading sessions; Stephanie Antonio-Moody, Philip Brunelle, Constance Cherry, Mark Hayes, Kathie Hill, Robert Hobby, Deborah Loftis, Linda Maguire, Cody Obst, Anna Laura Page, Michael Trotta. Contact: Sandra Billy, 757-455-3376; sbilly@vwc.edu; www.vwc.edu/csm

WASHINGTON

TALLIS SCHOLARS SUMMER SCHOOL, Seattle, July 20–27. Sponsored by Tallis Scholars Summer School–USA. "Chromatic Music in the Time of Gesualdo (d. 1613)." Concert and service repertoire in a variety of small and medium-sized groups, gala concert; Peter Phillips, David Woodcock, Janet Coxwell, Deborah Roberts. Contact: Rebekah Gilmore,

Tallis Scholars Summer School–USA, P.O. Box 39031, Seattle, WA 98113. 509-668-2468; tsss.rebekah@gmail.com; <http://tsss.us>

UCC MUSICIANS ASSOCIATION NATIONAL CONFERENCE, Seattle, July 14–17. "Worship and Music on the Edge." Organ, choral, handbell, and worship planning classes to support creative music ministries; Douglas Cleveland, Dennis Coleman, Shirley Lindberg, Marcia McFee. Contact: Ruth Williamson, 926 North 199th St., Shoreline, WA 98133. 206-313-5931; www.uccma.org

WISCONSIN

CONFERENCE FOR CHURCH MUSICIANS, Green Lake, July 13–20. Sponsored by the Fellowship of American Baptist Musicians. For musicians from all denominations; Jeremy Bankson, Jan Corrothers, Ernest Gross, Marty Haugen, Robert Hobby, Anna Laura Page, Timothy Waugh, Vicki Hancock Wright. Contact: Joyce Crowder, 3300 Fairlawn Dr., Columbus, IN 47203. 812-371-5390; www.fabm.com

HANDBELL WEEK, Verona, July 8–July 11. Intensive workshop designed to expand handbell ringing technique and musicianship; advanced instruction in a fun fast-paced group setting ringing level 2+ to level 4 music; public concert on last day by participants; David Weck. Contact: Mark Bloedow, 608-845-3952; www.maestromeb.com

CANADA

MCGILL SUMMER ORGAN ACADEMY, Montreal, Quebec, July 8–18. Olivier Messiaen and Modern Classics (Hans-Ola Ericsson), French Classical (John Grew), Continuo and Harpsichord Repertoire (Hank Knox), Improvisation (Sietze de Vries), 17th-century North German (William Porter), J.S. Bach (James David Christie), Louis Vierne (Olivier Latry). Contact: Devon Wilkinson or Jonathan Patterson, McGill Summer Organ Academy, 555 Sherbrooke St. West, Montreal, QC H3A 1E3. 514-398-1252; organ@music.mcgill.ca; www.msoa.ca

ORGELFEST 2013, Ottawa, August 11–15. Sponsored by the Royal Canadian College of Organists, Ottawa Centre. National organ-playing competition, concerts, workshops, exhibits; Kirk Adsett, Thomas Annand, James Bailey, Giles Bryant, Neil Cockburn, Denise Hawkins, Valerie Hall, Christian Lane, Rachel Laurin, Margaret Leask, Jennifer Loveless, Ian MacKay, David Peters, Ottawa Bach Choir. Contact: 613-728-8041; <http://orgelfest2013.ca>

ORGELFEST ACADEMY, Ottawa, August 12–15. Sponsored by the Royal Canadian College of Organists, Ottawa Centre. Private lessons and masterclasses; national convention activities; Thomas Annand, Giles Bryant, Denise Hawkins, Karen Holmes, Christian Lane, Rachel Laurin, Frances Macdonnell. Contact: Frances Macdonnell, Orgelfest 2013, c/o St. Peter's Lutheran Church, 400 Sparks St., Ottawa, ON, K1R 5A2. 613-726-7984; <http://orgelfest2013.ca>

FRANCE

INTERNATIONAL SUMMER ORGAN CONSERVATOIRE, Saint-Antoine l'Abbaye and Poligny, July 7–21. Repertoire classes including northern European, French Baroque, and romantic music; improvisation; Nigel Allcoat, Hans Fagius, Daniel Roth. Contact: ISOC, 6 Aston Lane, Burbage, Hinckley, Leicester LE10 2EN, UK. +44 1455 632464; <http://organconservatoire.org>

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ORGAN ACADEMY, Saessolsheim (Alsace), July 24–31. Various repertoire, including Baroque music and improvisation, clavi-chord; Freddy Eichelberger, Francis Jacob, Willem Jansen, Benjamin Righetti, Claude Roser. Contact: Francis Jacob, Association des Amis de l'Orgue de Saessolsheim, 3, rue Neuve F-67270 Saessolsheim, France. 0 (0 3) 3 88 70 52 75; asamos@orange.fr; www.asamos.org

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ITALY

INTERNATIONAL CHORAL WORKSHOP, Rimini, August 25–31. Sponsored by Musicaficta Musical Association. William Byrd; open to singers age 16 and older from Italy and abroad; reasonable sight-singing skills required; choral rehearsals, voice lessons, lectures, workshops for conductors, masterclasses, concerts, and sung services; Andrea Angelini, Ghislaine Morgan, Peter Phillips. Contact: Rimini International Choral Workshop, Via Pascoli 23-g, 47900, Rimini, Italy. +39 0541 390155; fax: +39 02 700425984; info@musicaficta.org; musicaficta.org/welcome.html

THE NETHERLANDS

ORGANFESTIVAL HOLLAND, Alkmaar, June 21–29. "Bach Unlimited." Twenty concerts, tenth international Schnitger organ competition, organ academy. Contact: Alkmaarorgelstad.nl

SWITZERLAND

L'ACADEMIE D'ÉTÉ ORGUES ET CIMES 2013, Finhaut, August 4–11. Sponsored by Association Orgues et Cimes. Interpretation courses and introduction to the organ for pianists; Betty Maisonnat, Yves-G. Préfontaine. Contact: Betty Maisonnat, 00 33 4 78 22 59 23; info@orgues-et-cimes.org; www.orgues-et-cimes.org

ROMAINMÔTIER INTERPRETATION AND IMPROVISATION COURSE, Romainmôtier, July 14–28. Sponsored by Association Jehan Alain. Improvisation (all levels) and literature; Guy Bovet, Michel Jordan, Emmanuel Le Divellec, Lionel Rogg, Luigi Ferdinando Tagliavini, Tobias Willi. Contact: Cours d'Interprétation de Romainmôtier, Marisa Bovet, Faubourg de l'Hôpital 18, CH-2000 Neuchâtel, Switzerland. +41-32-721 27 90; fax: +41-32-721 27 93; www.jehanalain.ch

UNITED KINGDOM

BRITISH ORGAN MUSIC SEMINAR, London and environs, July 25–28. Masterclasses, seminars, and organ tours, including Trinity College, Cambridge, and Ely Cathedral; John Hosking, Duncan Middleton, Colin Walsh, Gillian Weir. Contact: Masako Gaskin, masakog@sbcglobal.net; www.bfoms.com

ENGLISH MUSIC FESTIVAL, Oxfordshire, May 24–27. Concerts featuring a wide range of English repertoire; Grant Doyle, Rupert Marshall-Luck, Daniel Norman, Jean Rigby, Elena Xanthoudakis, BBC Concert Orchestra, Orchestra of St. Paul's, City of London Choir. Contact: Em Marshall-Luck; www.englishmusicfestival.org.uk

OUNDLE FOR ORGANISTS SUMMER SCHOOL, July 15–21. Sponsored by the Oundle Music Trust. Two courses: Exploring New Repertoire (typically age 14–17) and Style and Technique (age 16–22); Catherine Ennis, Johannes Geffert, James Lloyd-Thomas, Margaret Phillips, Robert Quinney, Gordon Stewart, William Whitehead, Mark Williams. Contact: Oundle for Organists, 4 New St., Oundle, Northamptonshire, PE8 4ED, UK. 0044-01832-274919; information@oundlefestival.org; ukoundlefestival.org.uk

TOURS

ENGLAND ORGAN TOUR, July 16–29. Four days in London, three days at the Southern Cathedrals Festival, and visiting organs in Southern and Western England, including Blenheim Palace. Contact: Leslie Peart, 937 Salem Dr., Corpus Christi, TX 78412. 361-461-3451; www.organtours.com

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HISTORIC ORGAN STUDY TOURS, Northeast Germany, August 5–14. Travel by coach and visit, hear, and play famous historic and new organs; Bruce Stevens, Kurt Lueders, William T. Van Pelt. Contact: Bruce Stevens, 804-355-5876; bbstevens@ravencd.com; ravencd.com

ORGAN TOUR ITALIA 2013, July 11–19. In collaboration with Assisi Performing Arts. Participants will play a variety of organs and enjoy masterclasses in Como, Reggio Emilia, Assisi, and Rome; Paul J. Carroll, Ennio Cominetti, Tandy Edward Dix. Contact: Paul J. Carroll, 410-916-5372; www.organtour.com

AMERICAN GUILD OF ORGANISTS, 475 Riverside Dr., Ste. 1260, New York, NY 10115. 212-870-2310; info@agohq.org; www.agohq.org

PIPE ORGAN ENCOUNTERS FOR TEENS (POE) (See page 58 for more information.) OMAHA, NEBRASKA (Omaha Chapter): June 10–14. Archdiocesan Retreat Center. Contact: Jeff Hoffman, P.O. Box 582, Fremont, NE 68026. 402-459-0882; amahaago@gmail.com

PORTLAND, MAINE (Portland Chapter): June 23–28. Maine College of Art. Contact: John Sullivan, FAGO, 6B Lillian Ave., Saco, ME 04072. 207-282-0271; jtcsul@earthlink.net; www.agoportlandmaine.com

BIRMINGHAM, ALABAMA (Birmingham Chapter): July 14–19. Samford University. Contact: Gregory Roberson, P.O. Box 59181, Birmingham, AL 35259. 205-529-7475; POE2013@birminghamago.org; www.birminghamago.org

PALO ALTO, CALIFORNIA (Palo Alto/Peninsula Chapter): July 21–27. Stanford University. Contact: Rani Fischer, 665 Endicott Dr., Sunnyvale, CA 94087. 650-793-4849; ranifisc@gmail.com; www.papenago.org

PIPE ORGAN ENCOUNTERS ADVANCED FOR TEENS (See page 58 for more information.) ROCHESTER, NEW YORK (Rochester Chapter): July 14–19. Eastman School of Music. Contact: Annie Laver, DMA, 26 Gibbs St., Rochester, NY 14604. 585-274-1564; alaver@esm.rochester.edu; www.agorocheester.org

PIPE ORGAN ENCOUNTER TECHNICAL FOR TEENS AND YOUNG ADULTS (See page 58 for more information.) TACOMA, WASHINGTON (Tacoma Chapter): July 21–26. Pacific Lutheran University. Contact: Shari Shull, MACM, SPC, 17312 24th Ave. Court East, Tacoma, WA 98445. 253-651-2290; sharishull@comcast.net; www.tacomaago.org

PIPE ORGAN ENCOUNTER+ FOR ADULTS (POE+) (See page 58 for more information.) WACO, TEXAS (Baylor University Chapter): June 4–8. Baylor School of Music. Contact: Isabelle Demers, DMA, One Bear Place #97408, Waco, TX 76798. 254-710-6509; 254-710-1417; isabelle_demers@baylor.edu; www.agohq.org/chapters/charleston; www.baylor.edu/busmc

REGIONAL CONVENTIONS (For more information, see ads beginning on page 29.)

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GROWING IN GRACE: A NEW CHILDREN'S CHOIR CURRICULUM FOR CHRISTIAN CHILDREN'S CHOIRS, PRESCHOOL THROUGH OLDER ELEMENTARY, Irving, Tex., June 21–22. Growing your children's music ministry through Growing in Grace, reading session; Terry Taylor.

CHORISTERS GUILD INSTITUTE, Louisville Presbyterian Theological Seminary, Louisville, Ky., July 21–26. Classes in worship, choral methods, developing personal musicianship and pedagogical skills, conducting, repertoire reading sessions; Andrea Baxter, Jennifer Davidson, Michael Hawn, Karol Kimmell, Chris Nemec, Sue Ellen Page, Heather Potter, Kenney Potter, Amanda Smith, Rebecca Thompson.

NATIONAL ASSOCIATION OF PASTORAL MUSICIANS, 962 Wayne Ave., Ste. 210, Silver Spring, MD 20910. 240-247-3000; npm@npm.org; www.npm.org
NPM NATIONAL CONVENTION, Washington, D.C., July 29–August 2. More than 120 events, workshops, masterclasses, clinics, addresses, lectures, intensives, and showcases for musicians and clergy serving Catholic communities. The theme, "Participation: Liturgy, Life, Mission," celebrates the 50th anniversary of the Vatican II Constitution on the Sacred Liturgy; Lorelee Culbert, Nicholas Capozzoli, Michael Hey, Alan Hommerding, Ann Howard Jones, Kelly Dobbs Mickus, Jennifer Pascual, Ronald Stolk, William Tortolano, Lynn Trapp, Russell Weismann. Contact: 855-207-0293.

PRESBYTERIAN ASSOCIATION OF MUSICIANS, 100 Witherspoon St., Louisville, KY 40202. 888-728-7228, ext. 5288; pam@presbysmusic.org; www.presbysmusic.org

MONTREAT WORSHIP AND MUSIC CONFERENCE, Montreat Conference Center, Montreat, N.C., June 16–21; June 23–28. "A New Heaven and a New Earth." Michael Burkhardt, Ken Cooper, Kevin Fenton, Meg Flannagan, Jorge Lockward, Kim Bracken Long, Everett McCorvey, Tim Powell, Stan Saunders, Bradley Schmeling, Chelsea Stern, Martin Tel, Tom Trenney, Dave VanderMeer, Jane Wellford.

MO-RANCH/PAM WORSHIP AND MUSIC CONFERENCE, Mo-Ranch Conference Center, Hunt, Tex., June 16–21. "The World Is About to Turn from Darkness to Light." Workshops on worship, hymnody, organ, choirs, handbells, drumming, community music, arts and crafts; Mary Louise Bringle, David Cherwien, Susan Palo Cherwien, David Eicher, Charles D. Frost, William McConnell.

INSTITUTE OF WORSHIP, Princeton Theological Seminary, Princeton, N.J., July 21–26. Offered in conjunction with the School of Christian Vocation and Mission at Princeton Theological Seminary. Workshops on music, liturgy, worship, hymnody, choral repertoire; Jason Asbury, Mary Louise Bringle, Eileen Guenther, Joel Navarro, Martin Tel.

ROYAL SCHOOL OF CHURCH MUSIC, 19 The Close, Salisbury, Wiltshire SP1 2EB, UK. 011 44 1722 424 843; education@rscm.com; www.rscm.com/courses
COURSE FOR CHURCH ORGANISTS, York St. John University, York, UK., June 10–13. Practical guidance, support, and inspiration for church organists of all levels; hymnody, playing for psalms, service settings and anthems, new repertoire, contemporary music, choral conducting, improvising simple interludes; Rosemary Field.

INTERNATIONAL SUMMER SCHOOL AND CONFERENCE, York St. John University, York, U.K., August 12–18. "From Generation to Generation." New developments in church music, workshops, masterclasses, seminars, presentations; Malcolm Archer, Margaret Rizza.

ROYAL SCHOOL OF CHURCH MUSIC IN AMERICA, Westminster Choir College, 101 Walnut Lane, Princeton, NJ 08540. office@rscmamerica.org; rscmamerica.org
COURSES FOR BOYS, TEEN BOYS, AND ADULTS
TULSA, University of Tulsa, Okla., July 8–14. 40 boys (age 10–18) and 15 adults; Malcolm Archer, Bruce Neswick. Contact: Sara Arnold, 918-640-4274, saraarno@swbell.net; Casey Cantwell, 918-359-9029; casey@caseycantwell.com; www.rscmtulsa.org

MONTREAL AT PRINCETON, Lawrenceville School, Lawrenceville, N.J., July 28–August 4. 42 boys, 40 teens, and adults; Simon Lole, Patrick Wedd. Contact: Larry Tremsky, 516-746-2956, ext. 18; larrytrem@yahoo.com; www.mbcc.ca

COURSES FOR GIRLS, TEEN GIRLS, AND ADULTS
GULF COAST, Rice University, Houston, Tex., June 24–30. 40 girls (age 10–18); Robert Brewer, Joseph Causby, Courtney Daniell-Knapp. Contact: Anna Teagarden, annateagarden@rscmgulfcoast.org; Peggy Odam, peggyodam@rscmgulfcoast.org; www.rscmgulfcoast.org

CAROLINA, St. Mary's School, Raleigh, N.C., July 8–14. 40 girls (age 10–18), 25 adults, one organ scholar; David Arcus, David Hill. Contact: Kevin Kerstetter, 919-834-0406; manager@carolinarscm.org; www.carolinarscm.org

COURSES FOR GIRLS, BOYS, TEENS, AND ADULTS

CHARLOTTE, Queens University of Charlotte, N.C., July 15–21. 60 young singers (age 10–18), 30 adults, two organ scholars; Jared Johnson, R. Walden Moore. Contact: Alan Reed, 704-408-7489; rscmcharlotte@aol.com; Tracy Reed, 704-849-9791; www.saintjohns-charlotte.org/rscm

KING'S COLLEGE, Wilkes-Barre, Pa., July 22–28. 60 girls, 40 boys, 20 young adults, 40 adults, and two organ scholars; Mark Laubach, Tom Sheehan, Richard Tanner. Contact: Steve Burk, 785-235-1863; smbirk@gracecathedraltopeka.org; www.kingscollegecourse.com

ST. LOUIS, Todd Hall Retreat Center, Columbia, Ill., July 22–28. 35 boys and girls, 25 adults and teen boys; Br. Vincent Ignatius, Michael Kleinschmidt, Tamara Schmiede. Contact: Phillip Brunswick, rscm.stl@gmail.com; www.rscmstl.org

WASHINGTON, Washington National Cathedral, Washington, D.C., July 29–August 4. 8 boys and 22 girls of experienced ability; Robert Ridgell. Contact: Ben Keseley, bkeseley@saintgeorgeschurch.org; www.rscmwashingtondc.org

RHODE ISLAND, Salve Regina University, Newport, R.I., August 5–11. Boys and girls (age 9–17), 20 adults, 6 organ scholars (age 16–25); Benjamin Hutto, Bruce Neswick, Jason Roberts. Contact: Priscilla Rigg or Allen J. Hill, rscmri@emmanuelnewport.org; www.emmanuelnewport.org

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Organ Institute, June 23–July 6

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Solo Vocal Artist, June 23–July 6, July 21–August 3

Piano Intensive, June 24–28

Video Production and Digital Filmmaking, June 30–July 13

Composition Camp, June 30–July 5

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Music Theater Workshop, July 21–August 4

Piano Camp, July 28–August 2

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Vocal Camp, July 21–July 27

Music Theater, July 28–August 3

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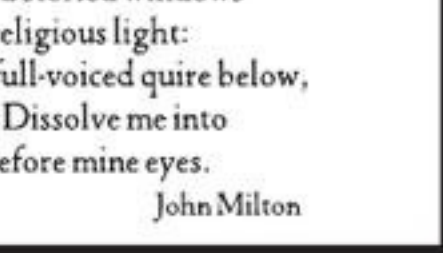
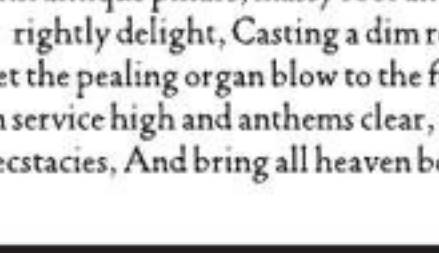
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Christian Music: A Global History, Tim Dowley. Minneapolis: Augsburg Fortress. 264 pp. ISBN 9780745953243.

The Cultural Study of Music: A Critical Introduction, Martin Clayton, Trevor Herbert, and Richard Middleton, eds. New York: Routledge. xxi, 455 pp. ISBN 9780415881906.

Emily Dickinson and Hymn Culture: Tradition and Experience, Victoria N. Morgan. Burlington, Vt.: Ashgate. 246 pp. ISBN 9780754669425.

Gabriel Fauré: A Research and Information Guide. New York: Routledge. xiv, 391 pp. ISBN 9780415998857.

Giving Voice to Love: Song and Self-expression from the Troubadours to Guillaume de Machaut, Judith Ann Peraino. New York: Oxford University Press. xxi, 346 pp. ISBN 9780199757244.

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"The Organ Music of Alun Hoddinott, I" (Robert Matthew-Walker), *The Organ* 91, No. 361 (August–Oct. 2012), pp. 35–37.

"Orgelbewerkingen van Vivaldi's *L'Estro Armonico*" (Geert Bierling), *Het Orgel* 108, No. 5 (2012), pp. 24–31.

"Pablo Bruna, 'de blinde uit Daroca'" (Tjeerd van der Ploeg), *Het Orgel*, No. 6 (2011), pp. 4–13.

"Wo hört' ich doch dergleichen? Thematisch-motivische Verwandtschaften in ausgewählten Orgelwerken" (Hans Steinhaus), *Journal für die Orgel*, No. 2 (2012), pp. 44–46.

"Zu den Bach und Krebs zugeschriebenen Fassungen des Choralvorspiels über 'Wir glauben all' an einen Gott, Vater,' BWV 740" (Bernhard Haas), *Ars Organi* 60, No. 4 (Dec. 2012), pp. 199–204.



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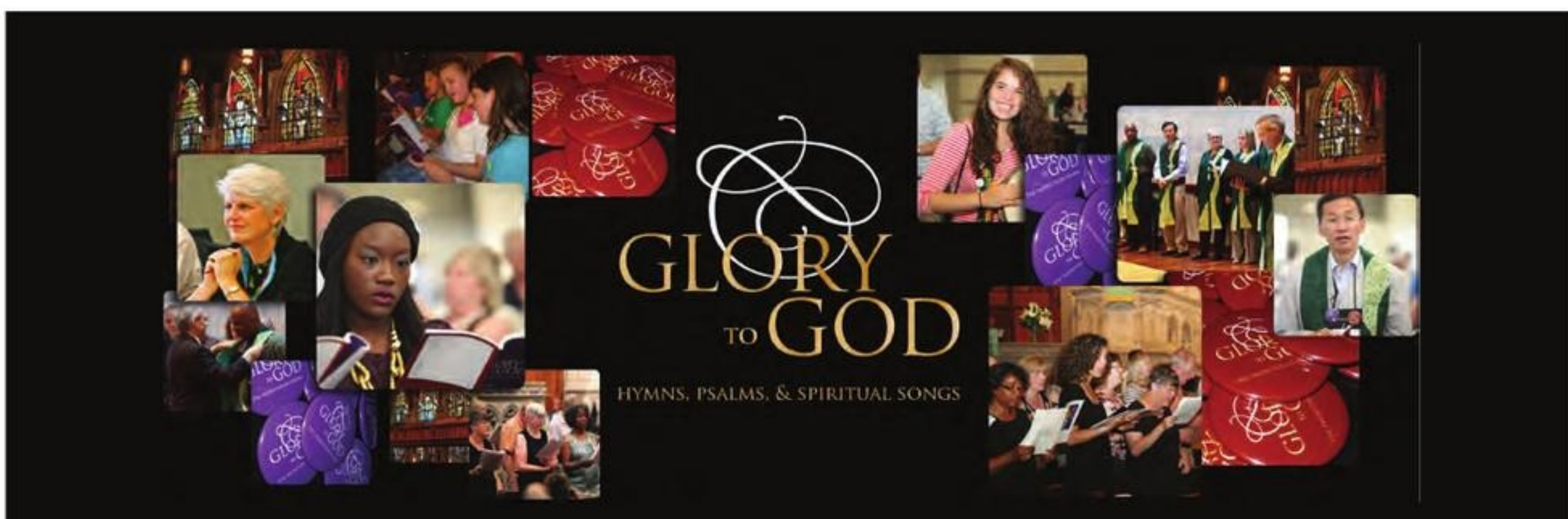
THIS COLUMN, the third in my series on the most commonly held misconceptions about the English choral tradition, is inspired by a comment made to me a few years ago by a disappointed North American audience member after hearing a performance by a rather humble, volunteer student choir from one of the smaller Cambridge colleges: "I had assumed that because it was an English choir, and from Cambridge University, it would be absolutely amazing." The moral of this story (and the topic of this column) is that not all English choirs are by definition "amazing," and neither is every Oxbridge choir necessarily brilliant just by virtue of its connection with one of the ancient universities.

As demonstrated by this disillusioned reaction to a less-than-King's-like performance by a less-than-famous collegiate choir, it should be clear that, even across these two great choral universities, there is much divergence of musical standards. In a number of Cambridge colleges, and in the majority of Oxford colleges, the chapel choir consists of groups of volunteer (often unauditioned) singers, many of whom have no serious musical or vocal training, who are directed and accompanied by two undergraduate organ scholars. These types of choirs are often devoid of a convincing tenor section (*plus ça change . . .*), and the senior organ scholar (the student responsible for the conducting) is often learning on the job with little or no professional advice or tuition. In addition, he or she will normally run the choir for a maximum of two years, after which another undergraduate will take up the post in order to learn the same lessons from

scratch all over again. As you can imagine, this continual lack of continuity frequently produces choral singing that is enthusiastic if rather rough around the edges, and that will inevitably startle North American audiences who are disappointed to find that they do not hear professional quality consort singing every time an Oxbridge undergraduate opens his or her mouth.

A little history may elucidate this further. Whereas the colleges that still maintain men-and-boys choirs (King's and St. John's in Cambridge and Christ Church, New College, and Magdalen in Oxford) have had directors of music for well over a century, the employment of professional conductors to take responsibility for mixed undergraduate choirs is a relatively recent phenomenon. When previously all-male colleges began to admit women, a small number of pioneering colleges appointed professional directors of music to run their newly formed mixed choirs. Cambridge, Clare, Selwyn, and Gonville & Caius colleges were the first to do this (in the 1970s), followed closely by Trinity, and then by the Queen's College, Oxford, in the 1980s. Since then, a handful of other colleges have followed suit, and one or two of these choirs have gradually built international reputations for themselves.

However, given that a further 30 or so Oxbridge colleges continue to the present day with undergraduate-run choirs (with all of the potential musical inconsistencies that result from such an arrangement), it should not be surprising to find on occasion that one hears singing from a mixed Oxbridge choir that does not quite live up to the adjective "amazing." Interestingly, over the past decade, in order to counteract this variability in standards, most Cambridge colleges have appointed part-time directors of music to oversee the organ scholars' progress, and this professional guidance has improved the general standard of mixed choral singing across the smaller Cambridge colleges.



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In Oxford, however, it is still the case that the majority of college choirs are run by talented but often unguided 18-year-olds, and therefore, the standard of singing from some of these choirs is inevitably unpredictable.

I hope that this little history lesson has explained the reality behind the myth. The question remains as to why the myth evolved in the first place, and why it is still prevalent. The five aforementioned main men-and-boys choirs at the two universities have long and distinguished histories, and all have had professional leadership throughout. However, as discussed above, the mixed-choir tradition is more recent, and the standards more variable. In the 1980s and 1990s, when the finest of the Oxbridge mixed choirs really came into their own, the best singers (men and women) were concentrated in just a few colleges, so the benchmark was high to begin with. Colleges' academic entrance requirements were less rigorous, and possession of a good singing voice was a positive feature on an undergraduate application form. While this is most certainly not the case any more, the tradition was established and the mixed choirs' reputations secured. International tours, recordings, and broadcasts proclaimed to the outside world that the standard of Oxbridge mixed choral singing was as good as that of the men and boys, and the development of successful professional mixed chamber choirs in London, with the likes of the Monteverdi Choir, the Tallis Scholars, the Sixteen, etc., has given the finest of these singers something to aspire to upon leaving university.

Meanwhile, the humbler Oxbridge choirs continue to thrive in their own less prestigious way, and many talented undergraduate organ scholars still learn conducting technique and musicianship by experimenting on unsuspecting volunteer singers. Indeed, a surprising number of distinguished cathedral organists were organ scholars at colleges that most people have not heard of. Although these choirs do tour and record, their destinations tend on the whole to be more local (Britain and mainland Europe rather than the New World), and recordings are not likely to be international commercial releases but are primarily produced for college alumni and choir parents.

Perhaps this lack of trans-Atlantic exposure, combined with the arguable overexposure of a small number of college choirs, propagates the myth that all mixed Oxbridge choirs are outstanding, when in reality, although some are certainly "amazing," most are simply very ordinary groups of undergraduates who just happen to enjoy singing as a hobby—which is a commendable thing. Notwithstanding the myth, however, when a particularly gifted organ scholar has started to blossom, one might well hear unexpectedly lovely singing from a volunteer student choir, and often the potential, the dedication, and the improvement can and should be described as "amazing."

SARAH MACDONALD

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REVIEWS

RECORDINGS

FANTASY 1720, J.S. Bach arrangements and completions by Thomas Meyer-Fiebig. Aya Yoshida, organist. IV/80 Jehmlich organ, Evangelische Kreuzkirche, Dresden, Germany. Zoho Classix, ZM 201207. Aya Yoshida's new release of arrangements and completions of music by J.S. Bach consists of an imaginative grouping of two works for solo violin arranged for organ, and completions of two fragments for the organ itself. The violin pieces are the four-movement *Sonata in A Minor*, BWV 1004, and the Chaconne from the *Partita in D Minor*, BWV 1003. The organ fragments, as indicated in the program notes, entail the first twelve measures of the *Fantasy in C Major*, BWV 573, and the first 27 measures of the *Fugue in C Minor*, BWV 562. The C-major Fantasy is a single movement work, while the C-minor Fugue is the companion to a Fantasy in the same key.

Yoshida is a polished, insightful performer who easily meets the challenges of this extensively developed, technically demanding music. Her playing is confident and full of vitality. She has a natural sense of tempo and style and a remarkable level of endurance in carrying out the grandiose architecture of this music. Her registrations always sparkle and sing, affording the listener a clear picture of the score—in particular, of the completions being heard here for the first time. And despite their newness, she plays the completions and arrangements as if they have been part of her repertoire for a long time.

The CD begins with the C-major Fantasy, a joyful, single movement in concerto form, with alternating tutti and solo (fugato) sections. Including the twelve measures attributed to Bach, Meyer-Fiebig's completion is almost nine minutes in duration, well exceeding the size and scale of similar, finished works by Bach. My sense is that the completion goes beyond the harmonic, thematic, and tonal potential of the given fragment, and thus loses traction as it cycles its course. Yoshida handles the piece extremely well but at times allows the tempo to slow a bit, particularly at the ends of episodes. In the C-minor Fantasy, she beautifully conveys the lyrical interplay between the five voices of an imitative texture. The lovely registration includes a twelfth, the perfect color for the poignant, dark character of the piece. The double fugue moves at a deliberate tempo, but in this completion the proportions seem inevitable and the thematic material gets just the right workout. Yoshida's playing of the eight-minute fugue is outstanding, and Meyer-Fiebig's realization, highlighted by his own excellent second subject, is splendid.

Bach's Sonatas and Partitas for violin solo, along with the Suites for violoncello solo, are among the most ingenious creations in the instrumental repertoire. The most remarkable aspect of this fraction of Bach's output is how he fashioned whatever texture he desired, and in a wide variety of keys, but for a solitary instrument whose primary role is melodic and whose effective range is limited to less than three octaves. Yoshida's performance of the A-minor Sonata and Meyer-Fiebig's arrangement are a winning combi-

nation. The arrangement has many imaginative touches that contribute to the highly idiomatic organ writing throughout. In many cases, Meyer-Fiebig had to harmonize passages that, in the original, had either implied or ambiguous harmony. He often varies the rhythm of the original in order to animate the texture, fill out the harmony, or both. Yoshida captures the entire gamut of moods and colors through which this sonata progresses. Every registration is beautiful, each movement being given a perfectly appropriate timbre for the content and structure of the music. In the Fugue and the final Allegro, Yoshida's most exciting playing is heard, while she is at her most intensely lyrical in the Grave and Andante movements. I can see this performance of the A-minor Sonata becoming a favorite among connoisseurs. The celebrated D-minor Chaconne is the concluding work on the CD. Yoshida's wonderful performance of Meyer-Fiebig's superb arrangement leaves nothing to be desired. The playing is poised, powerful, and flexible, and brings a whole new dimension to this epic work through the marvelous array of colors Yoshida employs, one glorious variation after another. The arrangement is masterful. Meyer-Fiebig has transformed the original violin texture into a gargantuan organ piece, which, as evidenced by Yoshida's effortless playing, is entirely idiomatic for the instrument. The Jehmlich organ is breathtaking in the reverberant acoustic of the Evangelische Kreuzkirche.

Fantasy 1720 is an important recording. It gives the listener a delightful opportunity to distinguish between original writing for the organ, writing that has been redistributed and expanded, and brand-new writing that essentially continues where Bach left off. This fine CD will no doubt inspire organists to explore these works and other pieces like them. I look forward to future recordings by Yoshida and more work from Meyer-Fiebig.

ROBERT FERTITTA

DECKER PLAYS DECKER, Vol. 3. Pamela Decker, organist. IV/78 Flentrop organ of St. Mark's Cathedral, Seattle, Wash. (1965, renovation and additions by Paul Fritts and Co. 1992/1995). Loft Recordings LRCD-1130. Loft.cc. Available from Gothic Records Inc. Presenting a variety of hymn, chant-based, and free works composed between 2004 and 2010, Pamela Decker again demonstrates her tremendous creative and performing skills in this third volume surveying her organ works. (The previous two volumes have been reviewed in an earlier issue of this journal.)

On This Day, Earth Shall Ring is a five-movement suite of short works based on Advent and Christmas hymns. Conceived in Decker's rhythmically active and harmonically advanced style, these pieces provide fresh perspectives on these well-known tunes. Less challenging than many of her larger works, they will prove useful in liturgical settings as well as in recital. Dedicated to Mark Thallander, the *Liturgical Suite* consists of three attractive settings of hymns for Lent, Easter, and Pentecost, written for right hand and pedal. Larger, concert-scale works based on chant melodies are *Ave maris stella* and *Jesu dulcis memoria*. These employ a variety of compositional techniques, eliciting a wide range of moods and requiring virtuosic fluency. Decker reveals her affinity for the animal kingdom in two evocative works, *El Tigre* (composed in 2007, not to be confused

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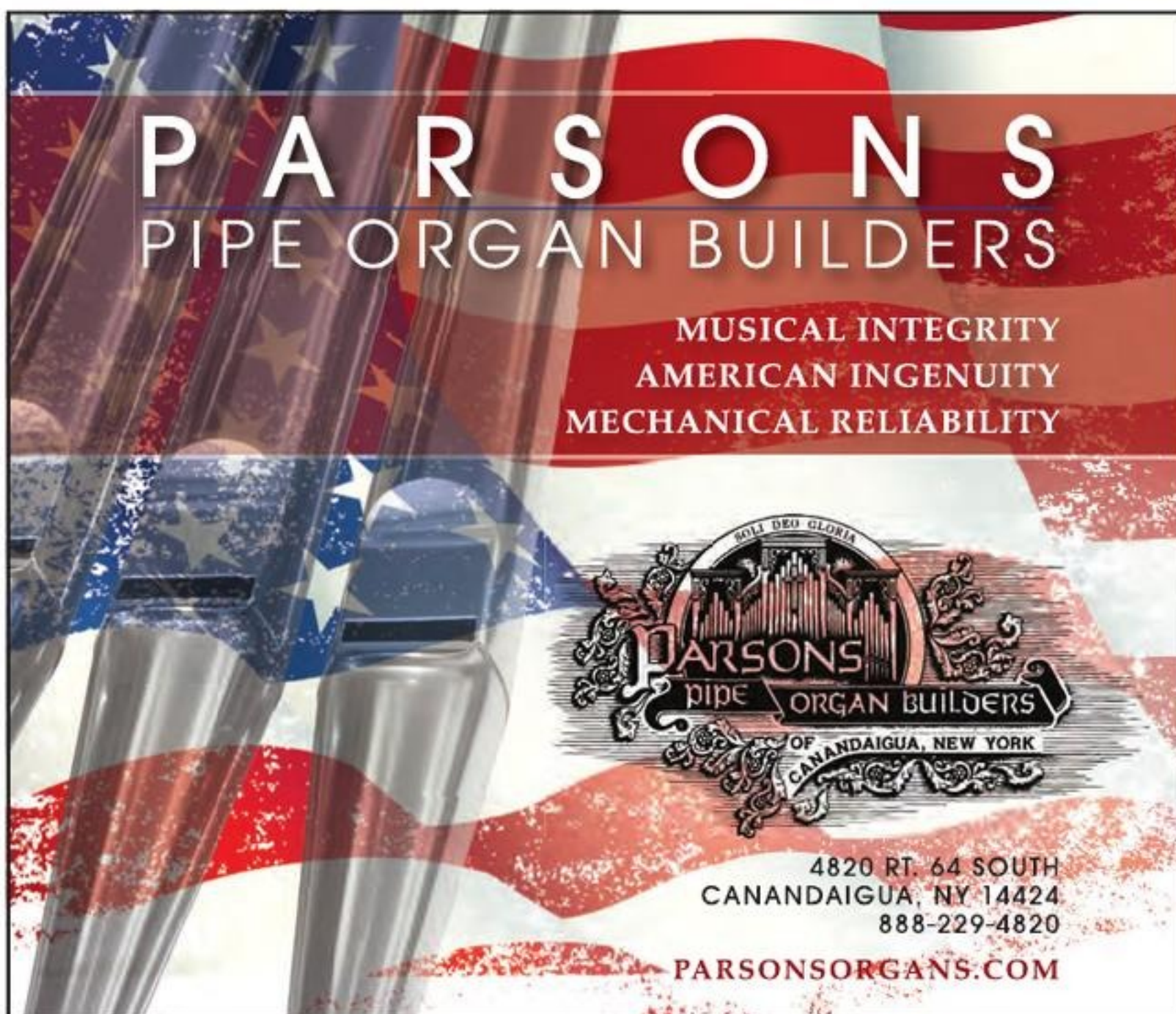
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with the 2011 organ concerto of the same name) and *La Pantera*. The former is a free fantasy that musically depicts a day in the life of a tiger, while the latter follows a more structured form of prelude and fugue, also incorporating dance elements that depict the power and grace of the panther. *Golden Gates* is an homage to San Francisco, incorporating diverse musical elements to reflect the cultural diversity that constitutes that colorful city.

Decker's music is challenging, powerful, engaging, and inimitable. It reflects her ebullient spirit in its energy and complexity of rhythm and counterpoint. Her skill as a performer is equally impressive; while there are others who perform and champion her music, she is arguably its most convincing interpreter. The splendid Flentrop organ is a perfect match, with its clarity, color, and power. This recording is a fine representation of Pamela Decker the composer and performer. Those who have the previous two volumes will want to add this to their collection. For those unfamiliar with Decker's music, this is a good place to start.

LOUIS-CLAUDE D'AQUIN NOËLS POUR ORGUE. François Zeitouni, organist. IV/63 Guilbault-Thérien organ (Opus 35, 1990) of the Chapel of Le Grand Séminaire de Montréal, Québec, Canada. XXI-21 Productions Inc. XXI-CD 2 1909. XXI-21.com. Organist of the Chapelle Royale in Versailles and Notre-Dame in Paris, Louis-Claude Daquin was reputed to be the leading improviser of his day, eclipsing even Rameau, who greatly admired him. It is a pity that most of his compositions, including two *Livres d'orgue* as well as sacred and secular choral works, have been lost. Fortunately, his *Nouveau Livre de Noël*s, published in 1757, has survived, having become among the most representative and popular of the French Noël genre. Based on twelve Christmas melodies that were popular in Daquin's day, these sets of variations cover the gamut of emotion, in turn tender, joyful, frolicking, and boisterous. Several follow the pattern of decreasing note values (eighths, triplets, 16ths) in an ever-increasing buildup of excitement and virtuosity.

Montreal native François Zeitouni enjoys a dual career as pianist and organist. Performing as a recitalist and chamber player in venues across North America and Egypt, he is organist of the large Gesù Church in Montreal. (Zeitouni's brother Jean-Marie is music director of the Columbus [Ohio] Symphony Orchestra, of which this writer is organist.) Zeitouni brings zest to these beloved Noël's, exhibiting his understanding of the style and the improvisational character of the music. His piano technique serves him well in the many ornaments, which are executed with exactness and clarity, as well as in the virtuosic variations, in which he performs the 16th-note passages with scintillating deftness and transparency. The Cornets and Cromorne of the superb Guilbault-Thérien organ respond perfectly, creating sparkling ripples of sound, although the Cromorne (left hand) seems to overbalance the Cornet at times in the recording. The reed and Cornet combinations are bright and flashy, the flutes smooth and demure. The instrument is designed and built in the classic French style, following the principles of Dom Bédos and Clicquot. Graced by its generous acoustical environment, it is ideal for this music. These thoughtful, spirited, brilliant performances

of Daquin's treasured Noël's on a musically compelling instrument make this a recording that is not to be missed!

JAMES HILDRETH

BOOKS

ONE-MINUTE DEVOTIONS FOR THE CHURCH MUSICIAN, Cycle C, Nancy M. Raabe. MorningStar Music Publishers, 2012. 76 pp. \$12. This beautiful little volume of devotions is intended specifically for a church musician—of any style or instrument—who wishes to grow in his or her religious faith and in his or her spirituality. It takes as its touchstone the belief that church music is a ministry. The book follows Year C of the three-year Revised Common Lectionary; that cycle began with the first Sunday of Advent, 2012. Every page contains a thematic title, then the Sunday or Proper of the year in order from Advent 1 to the end of Ordinary Time; next, there is the gospel citation for that day, a one-page meditation, and at the bottom of the page a quotation from a familiar hymn.

This book packs a wealth of spiritual insight into a small, compact format. From my own reading of it, I cannot see anything that would raise an objection in any Christian tradition, from independent to evangelical to Protestant to Catholic to Orthodox. Specific doctrinal, liturgical, and sacramental points are omitted; the entire focus is, as the preface explains, exegetical. The meditations offer what the preface promises: a scripturally based cycle of devotions for the Sundays of the year, as well as a few major days such as Ash Wednesday and Good Friday.

It is not an especially easy road to travel, this vocation of ours. I welcome any book or resource that tends to wed the church musician more closely to the practice of faith; in particular one as neatly and concisely executed as this one. It will be a joy for many of us to possess this book and work through it. I look forward with pleasure to future volumes.

JONATHAN B. HALL

WERELDBEROEMDE KLANKEN: HET SCHNITGERORGEL IN DE DER AA-KERK TE GRONINGEN EN ZIJN VOORGANGERS, ed. Jan R. Luth. Zutphen: Walburg Pers, 2011. Nederlandse orgelmonografieën, 11. 287 pp., ill. ISBN 9789057307751. €49.95.

SCHNITGERS DROOM, EEN NIEUW LEVEN VOOR HET ORGEL VAN DE DER AA-KERK, Beno Hofman. Groningen: Bijzondere Locaties Groningen, 2011. 24 pp., ill. ISBN 9789073453333. €12.50.

40 REGISTERS. Photographs by Ernst Coppejans, Linelle Deunk, Peter Henket, Maartje Roos, and Hanne van der Velde. Groningen: Noorderlicht, 2011. 72 pp., ill. ISBN 9789076703473. €18.95. The Der Aa-kerk in Groningen has one of the most famous organs in the Netherlands and is the only building to have housed two large organs by Arp Schnitger in its history. The first mention of an organ in Der Aa-kerk dates from 1475, and later instruments by Andreas de Mare I, Theodorus Faber, Andreas de Mare II, and Jacobus van Hagerbeer bring us to the last decade of the 17th century when Schnitger, whose work on the Martinikerk organ in Groningen was well received, built a splendid new three-manual organ completed in 1697. Schnitger was so pleased

with the result in the Der Aa-kerk that he even added a six-stop Borstwerk in addition to the contract, although he complained that he made no profit from this commission. Sadly, the tower of the Der Aa-kerk collapsed on a clear day in 1710 and destroyed the organ. At this point, the story shifts to the Academiekerk (also known as the Broerkerk) in Groningen. City and church authorities signed a contract with Arp Schnitger in 1699 to rebuild the organ of the Academiekerk, originally built by Hendrick Harmens van Loon and Andreas de Mare II in 1679. Schnitger reused much of the earlier pipework in this three-manual instrument containing Hoofdwerk, Rugpositief, Borstwerk, and Pedaal. A.A. Hinsz made repairs in 1783, but the major development came in 1815 when J.W. Timpe moved the Academiekerk organ to the Der Aa-kerk, which had not had an instrument for more than 100 years. H.H. Freytag maintained the organ in the early 19th century; the most significant changes came from Petrus van Oeckelen in 1856–58 with a rebuilding of the Schnitger instrument. New windchests for the Hoofdwerk were built, the key action was modified, new stops were added, and the Borstwerk was removed in favor of a new Bovenwerk. The Doornbos family maintained the organ from 1891 to 1952, at times making minor changes at the request of the church organist. D.A. Flentrop in 1953 and Mense Ruiter in 1959 carried out further modifications. Two Americans enter the story in 1977: the organbuilders George Taylor and John Boody assisted Cor Edskes in dismantling the instrument to protect it from a deteriorating church building.

From the vantage point of 2012, one regards the Martinikerk organ, restored by Jürgen Ahrend in 1976–84, as having been the leading instrument of Groningen for the past 30 years. During this period, the Der Aa-kerk organ was often not heard because of work in the church or restoration to the instrument itself. It is easy to forget that for 30 years after the end of World War II, the Der Aa-kerk organ was the main attraction in Groningen because it still had convincing Schnitger sounds, unlike the Martinikerk instrument, which had been hopelessly compromised by an unfortunate rebuilding in 1939.

The Der Aa-kerk building was restored in the 1980s, and it no longer had a liturgical function when ownership was transferred to a foundation in 1987. As an interim measure in anticipation of a full restoration, the organ was reassembled in the Der Aa-kerk in 1990 by Gebr. Reil, a leading Dutch organbuilding firm and one with special expertise in Schnitger organs. Two proposals for the restoration were considered—one would return the instrument to its 1702 state, necessitating the reconstruction of missing elements and the loss of 19th-century material, while the other approach would keep the organ in its historically developed condition. Feelings were strong, and prominent figures in the Dutch organ world supported both approaches. This reviewer remembers speaking with the bookseller Fedde Boeijsenga of Sneek in the 1990s. Boeijsenga, who had friends and customers on both sides of the issue and remained strictly neutral (or at least did not let his feelings be known publicly), felt that the best solution was to put Cor Edskes, Harald Vogel, Jürgen Ahrend, and a few other experts in the same room and not let them out until they could all agree what

to do. (As it turned out, Boeijenga's tongue-in-cheek suggestion was basically followed but with different experts.) In 1995, a revised plan of restoration was approved that would keep the organ more or less with its 19th-century additions. However, it was soon discovered that the Hoofdwijk case had severe and previously unnoticed structural deficiencies. These structural problems led to a further modification of the restoration plan, after which government approval was obtained to move forward. However, there were objections to the revised plans in 1999, and litigation commenced in 2000. Ultimately, the parties mediated their differences, and a plan acceptable to all was approved in 2006. The work of conservation and restoration by Orgelmakerij Reil was completed in 2011 after three years of effort. Concerts, lectures, and other festivities titled "Schnitgers Droom" ("Schnitger's dream") were held in Groningen in the fall of 2011 to celebrate the restored organ.

Wereldberoemde klanken ("World-famous sounds") tells the story of the Der Aa-kerk organs in what will become the standard reference work on the subject. Peter van Dijk was the consulting expert to the restoration, and he provides five of the book's eleven chapters: the organ history of the Broerkerk; the organ history of the Der Aa-kerk until 1815; the history of the main organ from 1696 until 1990; steps toward a restoration, 1961–2006; and a description of the organ and the restoration. Van Dijk writes with insight and gives a detailed account of the instrument and its history. More could certainly have been said about the litigation surrounding the Der Aa-kerk organ begun in 2000. As it is, the account reads like an official history designed to offend no one. Van Dijk characterizes the litigation as an unfortunate misunderstanding, and perhaps this is how it all proceeded, but experience teaches that passionate litigants leave more blood on the floor than we read about in these pages. Other chapters are by Harry de Olde (the Der Aa-kerk), Kees van der Ploeg (murals and decorations of the church), Jan R. Luth (music instruments on the organ case), Peter Westerbrink (organists of the Der Aa-kerk), A. Gramsbergen and H.A. Edskes (concerts in the Der Aa-kerk and the "Groningen organ reform"), and Harald Vogel (the international position of the Schnitger organ of the Der Aa-kerk; in German).

The book has many illustrations, but there are too few technical details. It would have been nice to see a cross-section of the organ to show the relationship of the divisions, bellows, wind trunks, and actions. A footnote (p. 261, n. 8) promises that pipe measurements are to be found at www.orgelmonografie.nl, but one searches in vain for any such information at that Web address. All previous ten numbers in the monographic series "Nederlandse orgelmonografieën" have been reviewed in TAO, and this latest volume upholds the high standards of the series. Let the record show that a new typographic design for the series has been adopted with *Wereldberoemde klanken*. This reviewer preferred the classic typography of the earlier numbers; the new design uses a sans serif typeface more appropriate for a Web page than a printed monograph.

The other two books are aimed at a different readership and can be quickly evaluated. *Schnitgers droom, een nieuw leven voor het*

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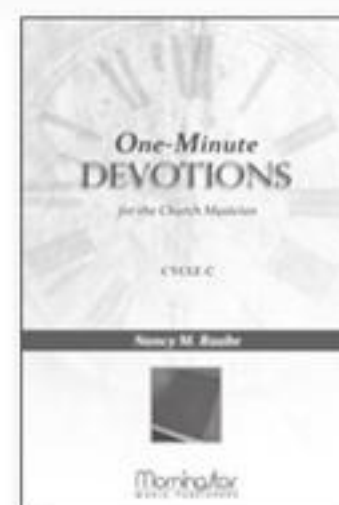
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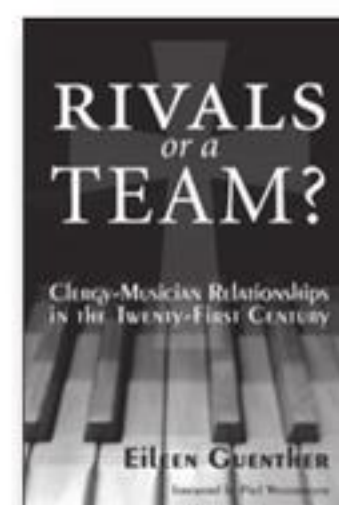
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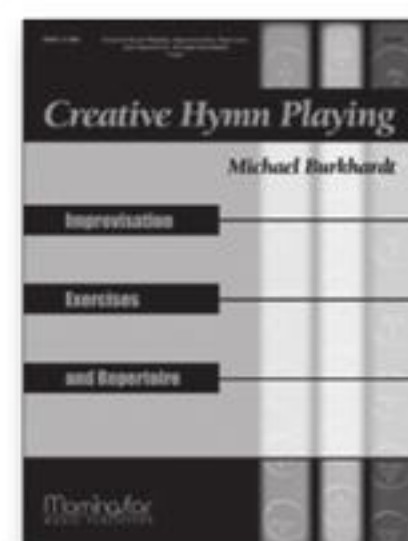
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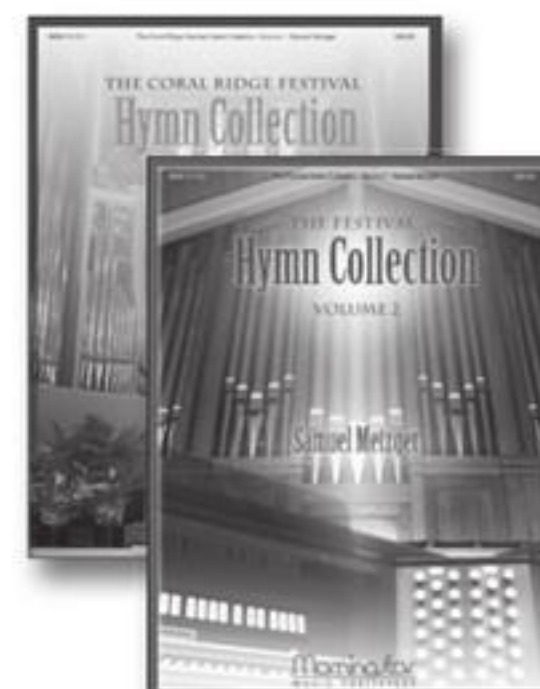
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orgel van de Der Aa-kerk ("Schnitger's dream: A new life for the organ of the Der Aa-kerk") is a short history of the organ aimed at a general audience. The full color pictures are excellent, but the absence of a stoplist will disappoint organists.

40 Registers ("40 stops") is like nothing else produced for the inauguration of a new or restored organ. The blurb on the back cover of the book tells more: "This book came about as part of the festival 'Schnitgers Droom' in the Der Aa-kerk in Groningen (Oc-

tober 2011). The Der Aa-kerk possesses an organ built by Arp Schnitger. An instrument with forty stops. We do not know what Schnitger looked like. But it is a fact that he lived to build organs. For the [40] real live organists featured in this book, the organ also plays an important role. Five top photographers bring these residents of Groningen to life, and their varied stories are recorded in colorful interviews." Except for Peter Westerbriek, who could hardly be missed in a book like this, the other organists were un-

known to me, although some of the so-called organists are really keyboardists, accordionists, or those who play with rock bands. *40 Registers* is in a large, square format and contains several stunning photographs of the Der Aa-kerk instrument, but the emphasis is on pictures of organists. This book will remain a footnote in the history of the Schnitger organ, but perhaps it will gain notoriety as a book of photographic portraits.

JAMES L. WALLMANN

AGO DUES RATES 2013–2014

The renewal period for membership in the American Guild of Organists for the 2013–2014 program year will begin April 15, 2013, for voting members affiliated with a chapter.

All dues for voting membership are collected by local AGO chapters except for dues for independent members, which are collected by National Headquarters. Each currently active member of a chapter should receive a renewal notice from a chapter.

Each chapter will establish the local renewal period and deadline for payment of dues.

The local portion of dues is retained by the chapter to support its programs and functions. The national portion is forwarded to AGO National Headquarters to support regional and national programs and operations and to provide a one-year (12 issues) subscription to *THE AMERICAN ORGANIST* magazine, the official journal of the American Guild of Organists.

The subscription period for *THE AMERICAN ORGANIST* for voting members who are affiliated with a chapter for 2013–2014 will be December 2013 through November 2014.

Membership is open to all interested individuals. A completed application form must accompany dues of each new member. Forms and information are available from local chapters or from AGO National Headquarters.

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PIPE ORGAN STORY

(As told by the organ itself to James Bratton)

I WAS A two-manual and pedal, two-rank Petite Ensemble pipe organ, built in 1935 by the George Kilgen & Son organ factory, 4443 Cook Ave., St. Louis, Missouri. I am Opus 1445, a self-contained, expressive unit organ in a brown oak case, with 61-note manuals and a 32-note pedalboard. My attached keyboards are real ivory with ebony sharps, and I have an elegant facade of nonspeaking gold pipes on either side of a pierced grille.

In 1935, I was installed in my first home, the Howe Mortuary in Boulder, Colorado, and remained there until replaced by an electronic device around 1979,¹ at which time I was bought at auction by Hal Haney of Denver and moved to his home. When Hal passed away, Ray Whipple purchased me. I was bought in 2007, from Ray's widow, Susan, by James Mosby Bratton of Denver.

I left the factory with two sets of pipes: a 73-note stopped flute of wood and spotted metal and an 85-note spotted metal string.² The flute rank didn't have a 16' octave to play in the Pedal, rather there was a set of twelve 16' Vox Humana pipes with the other stops "borrowed." The Vox Humana reed pipes give the pitch of the low tones and take up very little space, but they do not have the depth and gravity of the wood 16' Bourdons.

Judson Murphy from Longmont gave me twelve 16' stopped wood (pine) pipes from a vintage Kilgen Harmonic Ensemble—a larger version of the Petite Ensemble. These Bourdons are a perfect match to my flute rank that completes the set.

Organbuilder friend Rick Morel gave me twelve Haskell³ 8' Gamba pipes to complete the string set. They came from a 1911 Estey, Opus 893, which was in the First Methodist Church in Greeley, Colorado.

I am one of the smallest Petite Ensembles built by Kilgen. The additional pipes put me in the league of those larger Petite Ensembles! As time went by, it became apparent that my wiring was fragile and had to be replaced. A new Progressive Dynamics Power Converter PD9100 40 Amp was installed and placed in the bottom lower left corner of the case. It is small and weighs very little.

In the meantime, a new quiet Ventus blower replaced the noisy original. Luckily, the new one fit in the lower right corner of the case, where the original one had been. The 75-horsepower



Kilgen Opus 1445 in the Bratton residence, Denver, Colo.

JAMES BRATTON RESIDENCE ORGAN

Tonal Analysis

Stop	Pitch	Pipes	Great	Swell	Pedal
1. Violone/String	32'	109*	16, 8, 4, 2 ² / ₃ , 2	16, 8, 4	32, 16, 8, 4, 2
2. Celeste	8'		8	8	
3. Flute	16'	97	16, 8, 4, 2 ² / ₃ , 2, 1 ³ / ₅ **	16, 8, 4, 2	(32' Cornet)
4. Vox Humana	16'	12	16	16	16

*Notes 1 to 24 electronic (Cerwin-Vega and Acoustic Research speakers, two cabinets for each pitch, 16' and 32' octaves)

**101 pipes needed for complete compass.

32' Cornet composition (pitch and note #)

CCC-#1	GGG-#8	CC-#13	EE-#17	GG-#20	AA-#23	C-#25
16	10 ² / ₃	8	6 ² / ₅	5 ¹ / ₃	4 ⁴ / ₇	4

Based on the McManus organ at Calvary Baptist Church, Denver, and the seven pitches at the U.S. Air Force Chapel

Ventus produces 8" wind pressure. My basic wind pressure was set at the factory at 4½". That's the pressure I'm playing on now, and it must be left at that pressure to function properly.

For a celeste rank, Rick Morel found 49 Lyon & Healy Dulciana pipes from a

c. 1880s tracker.⁴ They are a great addition to my "sound" and versatility.

Jim Hill gave me the celeste pipes and their windchest as a present for Christmas 2010. Todd Evers from Morel Associates built the windchest for the celeste pipes, which fit beautifully behind

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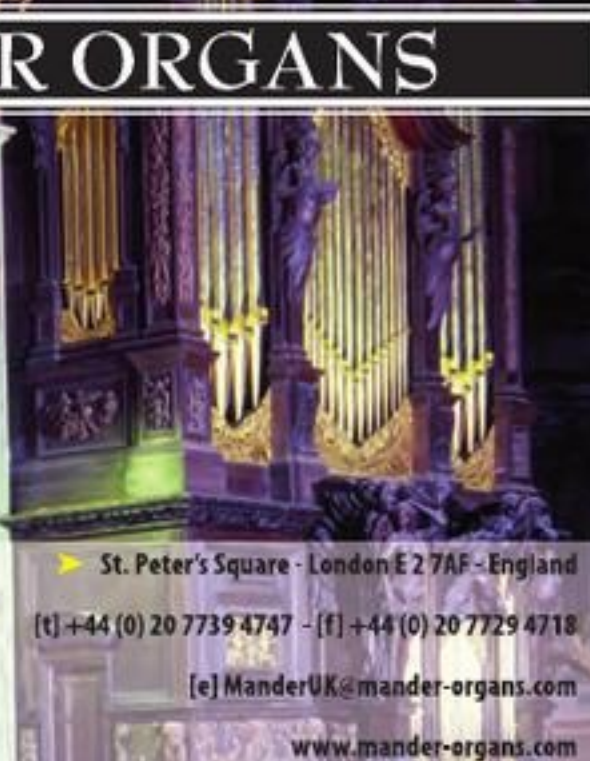


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my original pipe box. He also made a "freestanding cube" chest from the originals for the 16' Bourdons.

A new set of tilting stop tablets and eight general pistons made by Organ Supply Industries were added in fall 2010. The original stop board (rail) was adapted to accommodate these easy-to-use stops.

Finally, Peterson 16' and 32' electronic Violones were added to the Pedal.⁵ These stops, in addition to uni-

fying my two original ranks to every conceivable pitch, were all made playable for Jim Bratton's 82nd birthday in January 2011.

Jud has given me a deeply appreciated Yamaha MIDI unit. It will record and play back all keystrokes and controls on a floppy disc.

My "footprint" isn't large. I don't take up much floor space on the west wall, and I'm a beautiful addition to the Bratton music room.

Special thanks to Randy Wagner of Organ Supply Industries and Rick Morel for helping obtain the wonderfully quiet Ventus blower; to Judson Murphy for his professional advice and work on this project; to Jim Hill, Todd Evers, and Bill Decker for all new wiring; Rick Morel of Morel Associates Pipe Organ Builders, Denver, Colo.; David Martin Wasserburger, Jim Hill, and Todd Evers for tuning; Pete Knoblock of Phoenix for building driver boards; Todd Evers for wiring the switch trays; and Judson Murphy and Bill Decker for wiring all the chests.

NOTES

1. Kilgen Company, 1873–1943. The most famous pipe organ built by Kilgen is in St. Patrick's Cathedral, New York City. Instructions for moving/care are given on an original sheet glued to the inside of the removable left case door. A copy of these instructions is placed with the other materials inside the organ. Thanks to Norman Lane & Company LLC, who provided these dates ("According to my file, we removed the Kilgen starting February 15, 1979, and had it in Hal Haney's third-floor 'ballroom' by March 13, 1979. The most intricate part was opening the joints in the oak structure, so that the organ could be gotten up Haney's rather narrow stairway. In November 1979, we sold him an Organ Supply rectifier. Apparently the original—probably a B & S—had failed.")

2. Spotted metal: approximately 35% tin, remainder 65% lead.

3. William E. Haskell (1865–1917) held around four patents for this type of bass pipes. If a cylinder of metal, closed at one end and of the correct length and diameter, is placed inside an open pipe, when voiced, will sound an octave lower in pitch. They are used when space for large low pipes is not available. Sets of 32', 16', and 8' string and diapason families produce the best results. The metal for this set of pipes is zinc. The Estey Organ Company in Brattleboro, Vt., was the largest maker of this type of pipe. Deep pitches could be obtained from pipes half their speaking length, thus saving space and material costs. They are still being made by pipe makers today. Adlung (1768) attributed such a thing to one Nicholas Bach around 1750.

4. George Washburn Lyon (1825–94) and Patrick Joseph Healy (1840–1905) began c. 1864 as manufacturers of small musical instruments. In the mid-1880s, they sold reed and pipe organs produced by other firms, which had their names as makers on them. Lyon & Healy built mainly tracker, mechanical-action pipe organs, c. 1895–1908. They are best known today for their harps, which are still being built.

5. The 32' and 16' rank drivers are mounted on the shelf behind the grillework and dummy (fake) gold pipes. The MIDI connections on these boards allow them, along with the Yamaha MDF2 MIDI, to play through the 20" Cerwin-Vega and Acoustic Research speakers. Each speaker cabinet is tagged with its pitch number, two speakers for each pitch. They are controlled by Peterson relays to power the speakers only when the organ is on. Any stereo system can be connected to these speakers to make a super sound system. They were originally so connected before I came along.

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Located a few miles southwest of Springfield, Ill., Trinity Lutheran Church is home to a new organ consisting of pipe resources from a 1958 Casavant, Opus 2490 (II/9), that was expanded by adding a new 8' Trumpet and Mixture II-III to increase tonal flexibility. Originally installed in a large space, the organ had to be completely reconfigured in order to fit into the compact accommodations that were available on the left side of the chancel. Swell and Pedal pipes are in a pipe chamber, and Great pipes are on a chest that is cantilevered into the nave.

The Great pipes were revoiced on 70 mm wind pressure in order to compensate for the change in environment from the previous location. Existing flue pipes were voiced mildly with generous toe diameters, and the added mixture was scaled and voiced to add brilliance with a "reedy" quality, in the absence of a proper Great reed. Open wood pipes of the Great 8' Hohlflöte (Melodia) were revoiced with lower cutups in order to give the stop some light articulation on the new wind pressure. The existing console, updated to include a new solid-state switching system, includes record/playback capabilities as well as MIDI input. Used primarily for the accompaniment of hymns and anthems, this organ is the first pipe organ for Trinity.

Scott Riedel of Riedel and Associates in Milwaukee, Wis., was the consultant for the project. The organ was formally heard in recital in December 2011, with Berghaus's tonal director Jonathan Oblander as organist.



GREAT

8 Principal
8 Hohlflöte
4 Octave
4 Offenflöte
2 Fifteenth
1¹/₃ Mixture III

SWELL

16 Lieblich Gedeckt (TC)
8 Geigen Principal
8 Stopped Diapason
8 Geigen Celeste (TC)
(prep.)
4 Octave
4 Kleingedackt
2²/₃ Nasard (prep.)
2 Flageolet
1³/₅ Tierce (prep.)
1 Sifflöte
8 Trumpet

PEDAL

16 Bourdon
8 Principal
8 Violone
8 Bourdon
4 Choralbass
4 Hohlflötenbass
16 Contra Trumpet
8 Trumpet
4 Clarion

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Washington	New York Avenue Presbyterian Church	Schlueter	III/62	N, EPS
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Jacksonville	Hendricks Avenue Baptist	Schlueter	III/60	N, EPS
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GEORGIA

Atlanta	Friendship Baptist Church	Schlueter	III/38	RB, A, EPS
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NEW YORK

New York City	Fordham University	Schoenstein	II/14	N, EP
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NORTH CAROLINA

Charlotte	Covenant Presbyterian Church	Schlueter	II/32	N, EPS
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OHIO

Cincinnati	Sycamore Presbyterian Church	Casavant	III/31	A, ES
Mansfield	First Congregational Church	Schantz	-/10	A, RN, EP

VIRGINIA

Burke	Episcopal Church of the Good Shepherd	Schlueter	III/25	N, EPS
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A=ADDITIONS

E= ELECTR-(IC) (O)

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RECITALS

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JO DEEN BLAINE DAVIS, 11/16/12, Congregational Church, New Canaan, Conn. Saint-Saëns, *Fantaisie in E-flat*. Mozart, *Fantaisie in f*, K. 594. Hensel, *Prelude for Organ*. Paine, *Double Fugue on God Save the Queen*, op. 2, no. 4. Handel, *Concerto in F*. Young, *Meditation*. Albright, *Sweet Sixteenths*. Jongen, *Toccata*, op. 104.

JONATHAN DIMMOCK, 12/23/12, Cathedral of Christ the Light, Oakland, Calif. Messiaen, *La Nativité du Seigneur* (complete).

BRIAN E. DU FRESNE, 12/20/12, St. John's Episcopal Church [Austin/Morel organ], Boulder, Colo. Cook, *Fanfare*. Handel-Dupré, *Concerto in B-flat*, op. 4, no. 2. Rheinberger, *Ten Trios for Organ*, op. 49. Bach-Kittel, *Fantasia and Fugue in a*, BWV 561. Balbastre, *Noël: Votre Bonté, grand Dieu*. Langlais, *Hommage à Frescobaldi: Prélude au Kyrie; Offertoire; Élévation; Communion; Fantaisie; Antienne; Thème et Variation; Épi-logue*. Gigout, *Rhapsodie on Christmas Themes*.

MARSHA FOXGROVER, 11/2/12, Nelson Hall for the Performing Arts at Elim Park, Cheshire, Conn. Bach, *Allegro (Concerto in a*, BWV 593); *Prelude and Fugue in C*, BWV 547. DeLamar, *You Raise the Flute to Your Lips (Four Eclogues for Organ)*. Simmons, *Prelude on a Melody by Sowerby (Eternal Light)*. Sowerby, *Pageant*. Barber-Strickland, *Adagio for Strings*. Shearing, *There Is a Happy Land*. Gates, *Timpanogos Suite for Organ: Gale; Summit; Monolith*.

SIMONE GHELLER, 12/16/12, Loyola University (Chapel) [Goulding & Wood organ], Chicago, Ill., Whitlock, *Organ Sonata in c; Plymouth Suite* (complete).

DAVID HATT, 12/30/12, St. Mary's Cathedral [Ruffatti organ], San Francisco, Calif. Gigout, *Rhapsodie sur des Noëls*. Bach, *Canonic Variations on Vom Himmel hoch*, BWV 769. Reger, *Prelude in D*, op. 65, no. 7; *Weihnachten*, op. 145, no. 3; *Fugue in D*, op. 65, no. 8. Grunenwald, *Paraphrase-Fantaisie on Lauda Sion*.

PAUL JACOBS, 1/4/13, Elizabeth Ann Seton Parish, Carnegie, Pa. Bach, *Prelude and Fugue in D*, BWV 532. Schumann, *Canon in A-flat*, op. 56, no. 4. Stanley, *Voluntary in d*, op. 5, no. 8. Boulanger, *Prelude in F; Petit Canon*. Elgar, *Pomp and Circumstance March*, op. 39, no. 1. Mozart, *Andante in F*. Guilmant, *Sonata No. 1 in d*, op. 42.

BRENDAN J. KENNEY, 12/8/12, St. John the Baptist Roman Catholic Church [E. & G.G. Hook & Hastings organ], Peabody, Mass. Bach (J.M.), *In dulci jubilo*. Yon, *Pastorale "Gesù Bambino"*. Daquin, *Noël Suisse*. Liszt, *Die Hirten an der Krippe*. Buxtehude, *Chorale Fantasia on Wie schön leuchtet der Morgenstern*. Rutter, *Prelude on God Rest You Merry, Gentlemen*.



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ALAN LEWIS, 11/10/12, Elizabeth Ann Seton Parish, Carnegie, Pa. Bruhns, *Praeludum in F*. Sweelinck, *Four Variations on Onder een linde groen*. Bach, *Ein' feste Burg ist unser Gott*, BWV 720; *Prelude and Fugue in C*, BWV 547. Howells, *Master Tallis's Testament*. Hindemith, *Lebhaft (Sonata No. 2 in E)*. Shearing, *Sacred Sounds: There Is a Happy Land; I Love Thee, My Lord*. Franck, *Choral in E*.

MICHAEL PETROSH, 1/4/13, Cathedral of St. John Berchmans [Parkey organ], Shreveport, La. Bach, *Fugue in E-flat*, BWV 552b. Stanford, *Prelude VI: Andante con moto (Six Short Preludes and Postludes)*, op. 101. Vierne, *Carillon (Vingt-quatre Pièces en style libre)*. Liszt-Petrosh, *Nuages gris*. Ives, *Adeste fidelis [sic] in an Organ Prelude*. Petrosh, *Fantasia on Austria*.

PRISCILLA NIERMANN, 12/24/12, St. Martin's Lutheran Church [Ross King organ], Sugar Land, Tex. Bach, *Pachelbel, Walther, Vom Himmel hoch da komm' ich her* (three settings). Benoit, *Noël Basque*. Gant, *Rise Up Shepherds, and Follow*. Roe, *Mary Had a Baby*. Dupré, *Improvisation on Adestes fideles*.

JEFFREY SCHLEFF, 11/18/12, St. Andrew Lutheran Church, Mundelein, Ill. Buxtehude, *Prelude and Fugue in g*, BuxWV 149. Ferguson, *For the Beauty of the Earth*; *We Gather Together*. de Grigny, *Veni Creator Spiritus*. Bach, *Nun komm, der Heiden Hei-*

land, BWV 599; *Wachet auf, ruft uns die Stimme*, BWV 140; *Herr Christ, der ein'ge Gottes Sohn*, BWV 601. Boëllmann, *Suite gothique*, op. 25. Bach, *Prelude and Fugue in a*, BWV 543.

NICHOLAS WILL, 10/20/12, with the Pittsburgh Civic Orchestra, Warren Davidson, conductor, Elizabeth Ann Seton Parish, Carnegie, Pa. Strauss-Zellner, *Feierlicher Einzug*. Rheinberger, *Idyll (Sonata No. 15 in C)*, op. 165. Handel, *Organ Concerto in g*, op. 4, no. 1. Saint-Saëns, *Symphony No. 3 in c (Organ)*, op. 78.

BETH ZUCCHINO, 12/14/12, Episcopal Church of the Incarnation, Santa Rosa, Calif. Bach, *Pastorella in F*, BWV 590. Boëly, *Quatorze Préludes avec pédale obligée sur les cantiques de Denizot*, op. 15: *Cantique I, Seigneur Dieu, ouvre la porte*; *Cantique II, D'où vient qu'en cette nuitée*; *Cantique III, Chantez mes vers ce jour*; *Cantique IV, Esprits divins*; *Cantique V, Réveillez-vous pasteurs*; *Cantique VI, Quel étonnement vient saisir mon âme*; *Cantique VII, Ici je ne bâtis pas*; *Cantique VIII, Sus, sus qu'on se réveille*; *Cantique IX, Le vermeil du soleil*; *Cantique X, Lyre ce n'est pas en ce chant*; *Cantique XI, Voici une première entrée*; *Cantique XII, Muses soeurs de la peinture*; *Cantique XIII, Sus bergers en campagne*; *Cantique XIV, Mon âme dormez-vous?* Rheinberger, *Pastorale, con moto (Sonata No. 3 in G)*, op. 88).

calendar@agohq.org

The deadline for this issue was February 15, 2013.

Deadline for the June issue (June 15–July 14) is April 15.

Deadline for the July issue (July 15–August 14) is May 15.

ALABAMA

Choral Evensong, Cathedral Church of the Advent, Birmingham, 4/21, 4 pm
Christopher Houlihan, First United Methodist, Montgomery, 5/6, 7 pm

ARIZONA

Isabelle Demers, American Evangelical Lutheran, Prescott, 4/21, 2:30 pm

ARKANSAS

Daryl Robinson, Cathedral of St. Andrew, Little Rock, 4/26, 8 pm

CALIFORNIA

Simon Johnson, St. Margaret's Episcopal, Palm Desert, 4/16, 7 pm
Thomas Mellan, San Dieguito United Methodist, San Diego, 4/21, 3 pm
John Cannon, St. Mary's Cathedral, San Francisco, 4/21, 3:30 pm
Aaron David Miller, All Souls Episcopal, San Diego, 4/21, 4 pm
Daniel Roth, masterclass, St. Paul's Episcopal Cathedral, San Diego, 4/27, 1:30 pm; recital, 4/27, 6 pm
Massimo Nosetti, St. Mary's Cathedral, San Francisco, 4/28, 3:45 pm
Compline (Schola Cantorum of St. James', James Buonemani, director), St. James' Church, Los Angeles, 4/28, 7:30 pm
Christoph Bull, California State University, Fresno, 5/5, 3 pm
Gary Desmond, St. Mary's Cathedral, San Francisco, 5/5, 3:30 pm
Paul Cienniwa, harpsichord, Resurrection Parish, Santa Rosa, 5/5, 3:30 pm
Rodney Gehrke, St. Bede's Church, Menlo Park, 5/5, 4 pm
Bruce Rasmussen, Church of the Incarnation, Santa Rosa, 5/10, 6 pm
Jelil Romano, Church of Our Mother of Good Counsel, Los Angeles, 5/10, 7 pm
"Astonishments!" (Young Artists in Concert), Trinity Episcopal, Santa Barbara, 5/12, 3:30 pm
Solemn Evensong (Choir of St. James', James Buonemani, director), St. James' Church, Los Angeles, 5/12, 4:30 pm
Evensong, St. Mark's Episcopal, Berkeley, 5/12, 5:30 pm
Marilyn Keiser, St. James' Church, Los Angeles, 5/12, 6 pm
Jan Kraybill, St. Mark's Episcopal, Berkeley, 5/12, 6:05 pm

COLORADO

Phillip Brisson, U.S. Air Force Academy (Protestant Cadet Chapel), Colorado Springs, 4/28, 3 pm
Joseph Galema, University of Denver–Lamont School of Music (Hamilton Recital Hall), Denver, 5/5, 4:30 pm
Frank Shelton (World Organ Day), Colorado College (Shove Memorial Chapel), Colorado Springs, 5/6, 7:30 pm

CONNECTICUT

Hymn Festival and The King of Instruments Organ Concert (David Spicer, organ), First Church of Christ, Wethersfield, 4/21, 4 pm
Choral Evensong (St. Paul's Choristers, Norwalk, Vince Edwards, director; Tripp Kennedy, organ), St. John's Episcopal, West Hartford, 4/21, 5 pm
Tripp Kennedy, St. John's Episcopal, West Hartford, 4/21, 6 pm
Christopher King, with violin and voices, Emmanuel Episcopal, Killingworth, 4/28, 4 pm
Scott Lamlein, First Congregational, Bristol, 5/5, 3 pm
"A Celebration of Psalms" (St. John's Choirs, Choir of Congregation Beth Israel, and Chamber Orchestra, Peter Stoltzfus Berton, Pamela Siskin, and Natasha Ulyanovsky, directors), St. John's Episcopal, West Hartford, 5/5, 4 pm

DISTRICT OF COLUMBIA

Christopher Dekker, Washington National Cathedral, Washington, 4/28, 5:15 pm
Ines Maidre, Washington National Cathedral, Washington, 5/5, 5:15 pm
Scott Dettra, Capitol Hill United Methodist, Washington, 5/6, 8 pm

FLORIDA

Bach: Cantata 137; Ledger: The Risen Christ (Christ Church Choir and Orchestra, Brady Johnson, conductor), Christ Church, Vero Beach, 4/26, 7 pm
Central Florida Master Choir (Harold W. McSwain Jr., conductor), First United Methodist, Ocala, 4/28, 3 pm
Marion Civic Chorale (Matthew Bumback, conductor), First United Methodist, Ocala, 5/5, 3 pm
Shawn Thomas, First Presbyterian, Gainesville, 5/5, 7:30 pm
Michael Bedford, University of Florida (Memorial Auditorium), Gainesville, 5/6, 7:30 pm

GEORGIA

Timothy McKee, St. Peter's Episcopal, Skidaway Island, Savannah, 4/21, 4 pm
Pavel Kohout, Peachtree Road United Methodist, Atlanta, 4/23, 7 pm
Choral Evensong (Men, Boys, and Girls Choirs), St. John's Episcopal, Savannah, 4/28, 5:30 pm
Scott H. Atchison, Peachtree Road United Methodist, Atlanta, 5/5, 7 pm

ILLINOIS

Yollanda Bornhoff, St. Timothy's Lutheran, Skokie, 4/16, 11 am
Gaudete Brass Quintet, Fourth Presbyterian, Chicago, 4/19, 12:10 pm
David Baskeyfield, Southern Illinois University (Shryock Auditorium), Carbondale, 4/19, 7:30 pm
Dennis Koletsos, St. Andrew Lutheran, Mundelein, 4/21, 3 pm
Choral Concert (Chancel Choir, Chamber Singers, and Orchestra), First Presbyterian, Arlington Heights, 4/21, 4 pm
Hymn Festival (Bruce Neswick), Glenview Community Church, Glenview, 4/21, 5 pm

Simone Gheller, Presbyterian Homes (Elliott Chapel), Evanston, 4/22, 1:30 pm
Yollanda Bornhoff, St. Timothy's Lutheran, Skokie, 4/23, 11 am
John W.W. Sherer, Fourth Presbyterian, Chicago, 4/26, 12:10 pm
Gail Archer, First Congregational, Crystal Lake, 4/28, 4 pm
Yollanda Bornhoff, St. Timothy's Lutheran, Skokie, 4/30, 11 am
Christopher Urban (music of Gordon Young), First Presbyterian, Arlington Heights, 5/1, 12:10 pm
Tom Trenney, recital and silent film, Glenview Community Church, Glenview, 5/6, 7:30 pm
Thomas Gouwens, Fourth Presbyterian, Chicago, 5/10, 12:10 pm
Elizabeth A. Krouse, Marmion Abbey, Aurora, 5/12, 2:30 pm
Christopher Houlihan, University of Chicago, Chicago, 5/12, 3 pm

INDIANA

Kraig Windschitl, First United Methodist, Columbus, 4/26, 8 pm
John Gouwens, carillon, Culver Academies (Memorial Chapel), Culver, 4/27, 4 pm
Daniel Brondel, Trinity United Methodist, New Albany, 4/28, 7 pm
Michel Bouvard, St. Paul's Episcopal, Indianapolis, 5/3, 7:30 pm
David C. Sims, St. John Presbyterian, New Albany, 5/13, 7 pm

IOWA

Choral Evensong (Central College Choirs, Mark Babcock, conductor), Cathedral Church of St. Paul, Des Moines, 4/21, 4 pm

KANSAS

Christopher Houlihan, First Presbyterian, Wichita, 4/28, 3 pm

KENTUCKY

Wesley Roberts, Campbellsville University (Ransdell Chapel), Campbellsville, 4/16, 12:20 pm; Sisters of Loretto, Nerinx, 4/17, 7 pm
Douglas Cleveland, Cathedral of the Assumption, Louisville, 4/19, 7:30 pm
Isabelle Demers, Cathedral of Christ the King, Lexington, 5/3, 7:30 pm
Stephen Schnurr, St. Andrew Episcopal, Louisville, 5/10, 7:30 pm

LOUISIANA

Bryan Mitnaul, Cathedral of St. John Berchmans, Shreveport, 5/3, 12:40 pm
Marian Concert: A Cappella Music in Honor of Our Lady (Cathedral Choir, Aaron D. Wilson, director), Cathedral of St. John Berchmans, Shreveport, 5/5, 3 pm
Jonathan Ryan, St. Francis Xavier Cathedral, Alexandria, 5/6, 7 pm

MARYLAND

Annual French Organ Marathon, Grace United Methodist, Baltimore, 4/28, 3 pm
Aaron David Miller, Evangelical Lutheran, Frederick, 5/5, 3 pm
Vierne: Messe solennelle; Other Music from Notre-Dame Cathedral (Mark King, conductor), St. John's Episcopal, Hagerstown, 5/5, 5 pm

MASSACHUSETTS

Angela Kraft Cross, Harvard University (Adolphus Busch Hall), Cambridge, 4/18, 12:15 pm
Jerome Faucheur, Trinity Church, Copley Square, Boston, 4/19, 12:10 pm
Melanie Barney, Harvard University (Adolphus Busch Hall), Cambridge, 4/25, 12:15 pm; Trinity Church, Copley Square, Boston, 4/26, 12:10 pm
Wesley Hall, Trinity Lutheran, Worcester, 4/28, 3 pm
Douglas Major, Christ Church, Andover, 4/28, 4 pm
Birger Marmvik, Trinity Church, Copley Square, Boston, 5/3, 12:10 pm
Dexter Kennedy, First Unitarian Church, Worcester, 5/3, 7 pm
Jennifer McPherson, College of the Holy Cross (St. Joseph Memorial Chapel), Worcester, 5/5, 3 pm
Michael Stefanek, Trinity Church, Copley Square, Boston, 5/10, 12:10 pm

MICHIGAN

Christopher Dekker, Park Congregational, Grand Rapids, 4/16, 12:15 pm
Marcia Van Oyen, Cathedral Church of St. Paul, Detroit, 4/28, 5 pm
Choral Evensong, Cathedral Church of St. Paul, Detroit, 4/29, 4 pm
Ian Sadler, Park Congregational, Grand Rapids, 4/30, 12:15 pm
David Schout, Pillar Church, Holland, 5/6, 7:30 pm
Choral Evensong and Organ Recital (Schola Cantorum of the Cathedral Church of St. Paul; Jeremy David Tarrant, organ), St. John's Episcopal, Mount Pleasant, 5/12, 5 pm
James R. Metzler, Park Congregational, Grand Rapids, 5/14, 12:15 pm

MINNESOTA

John Scott, St. Mark's Episcopal Cathedral, Minneapolis, 4/19, 7:30 pm
Dedication of Cathedral Organs (Cathedral Festival Choir), Cathedral of St. Paul, St. Paul, 4/21, 7 pm
Stephen Hamilton (Dupré: Le Chemin de la Croix), Cathedral Church of St. Mark, Minneapolis, 4/24, 5 pm
Stephen Hamilton, with the Masterworks Chorale (Peter Hendrickson, conductor) (French repertoire for choir and organ), Shepherd of the Valley Lutheran, Minneapolis, 4/28, 8 pm

MISSOURI

Hymn Festival (Andrew Peters, organist, with brass from the St. Louis Symphony Orchestra), Second Presbyterian, St. Louis, 4/21, 4 pm
Tom Trenney, Kauffman Center for the Performing Arts (Helzberg Hall), Kansas City, 5/8, 7 pm

NEBRASKA

Carole Terry, St. Cecilia Cathedral, Omaha, 4/21, 3 pm
Brent Shaw and Curtis Moeller, organ and piano (Gershwin: Rhapsody in Blue), First United Methodist, Lincoln, 5/10, 12 noon

NEVADA

Dongho Lee, Christ Church Episcopal, Las Vegas, 4/19, 7:30 pm

NEW JERSEY

Domenic Severin, Cathedral Basilica of the Sacred Heart, Newark, 4/17, 12 noon
Iris Lan, Princeton University (Chapel), Princeton, 4/18, 12:30 pm
Haydn: Lord Nelson Mass; Mozart: Solemn Vespers (Spring Choral Concert with Orchestra), Glen Ridge Congregational, Glen Ridge, 4/21, 3 pm
Cäcelien Chor (Germany) and the Masterwork Chorus (Vincent Carr, organ), Cathedral Basilica of the Sacred Heart, Newark, 4/21, 4 pm
Sunny Son, Cathedral Basilica of the Sacred Heart, Newark, 4/24, 12 noon
Joan Lippincott, Princeton University (Chapel), Princeton, 4/25, 12:30 pm
Barbara Thomson, St. Stephen's Church, Millburn, 4/28, 4 pm
Robert Knupp, Cathedral Basilica of the Sacred Heart, Newark, 5/1, 12 noon
Richard Webb, Princeton University (Chapel), Princeton, 5/2, 12:30 pm
Solemn Evensong (Women of the Choir of St. Mary's Church, Lee F. Milhous, organist and choirmaster), St. Mary's Parish, Burlington, 5/5, 4 pm

NEW YORK

Voices of Ascension (Dennis Keene, conductor), Church of the Ascension, New York, 4/18, 8 pm
Children's Choir Festival, St. Agnes Cathedral, Rockville Centre, 4/20, 5 pm
David Higgs, St. Malachy's Church, New York, 4/20, 7:30 pm
Lynne Davis, Union Church, Pocantico Hills, 4/21, 3 pm
Stile Antico (Music Before 1800), Corpus Christi Church, New York, 4/21, 4 pm
Christopher Houlihan, Rye Presbyterian, Rye, 4/21, 4 pm
Ulrike Theresia Wegele, St. Thomas Church Fifth Avenue, New York, 4/21, 5:15 pm
Britten: War Requiem (Oratorio Society of New York and Orchestra, Kent Tritle, conductor), Carnegie Hall, New York, 4/22, 8 pm
Student (Vassar College), Central Synagogue, New York, 4/23, 12:30 pm
"Easter at the Sistine Chapel" (Choir of St. Luke in the Fields, David Shuler, director), St. Luke in the Fields, New York, 4/25, 8 pm (preconcert lecture at 7 pm)
Verdi: Requiem (Barnard-Columbia Chorus, Gail Archer, conductor), Union Theological Seminary, New York, 4/26, 8 pm
"A Concert of Coronation Music" (Choir of Christ and St. Stephen's Church, Nigel Potts, director), Christ and St. Stephen's Church, New York, 4/27, 5 pm
20th Anniversary Concert of the Mander Organ (K. Scott Warren, Nancianne Parrella, Kent Tritle, Renée Anne Louprette, and Andrew Henderson), Church of St. Ignatius Loyola, New York, 4/28, 3 pm
John Gregory Bate (rededication recital), with the Scarborough Choir (Kenneth Potter, director), Scarborough Presbyterian, Briarcliff Manor, 4/28, 4 pm
Robert Knupp, St. Thomas Church Fifth Avenue, New York, 4/28, 5:15 pm
New York City Children's Chorus (Mary Huff, conductor; Andrew Henderson, accompanist), Madison Avenue

Presbyterian, New York, 5/5, 3 pm
Andrew Scanlon, Cathedral of St. John the Divine, New York, 5/5, 5:15 pm
John Scott, St. Thomas Church Fifth Avenue, New York, 5/5, 5:15 pm
David Baskeyfield, St. Peter's by-the-Sea Episcopal, Bay Shore, 5/5, 7 pm
Student (Duquesne University), Central Synagogue, New York, 5/7, 12:30 pm
Mark McClellan, St. Thomas Church Fifth Avenue, New York, 5/12, 5:15 pm
Matthias Jacob, Central Synagogue, New York, 5/14, 12:30 pm

NORTH CAROLINA

"Dueling Duets!" (Members of the Charlotte AGO Chapter), Myers Park United Methodist, Charlotte, 4/23, 7 pm
Organized Rhythm (Clive Driskill-Smith, organ, and Joseph Gramley, percussion), St. Paul's Episcopal, Winston-Salem, 4/25, 7:30 pm
Britten: Rejoice in the Lamb (Jason A. Wright, conductor; John Cummins, organ), Main Street United Methodist, Kernersville, 4/26, 7 pm
Mozart: Litany, K. 243 (Schola Cantorum, Roger Petrich, director), Church of St. Thomas More, Chapel Hill, 4/28, 4 pm
Mary Preston, Edenton Street United Methodist, Raleigh, 5/3, 7:30 pm; masterclass, 5/4, 9:30 am
"A Royal Concert" (Chancel Choir of Myers Park United Methodist Church, James R. Jones, conductor; Patrick A. Scott, organ), Myers Park United Methodist, Charlotte, 5/5, 5:30 pm

OHIO

Clive Driskill-Smith, Asbury United Methodist, Delaware, 4/18, 7:30 pm
Christopher Houlihan, Fairmount Presbyterian, Cleveland Heights, 4/19, 7:30 pm
Kim Heindel and Alan Siebert, organ and trumpet, Christ Church Cathedral, Cincinnati, 4/21, 5 pm
Todd Wilson, with string quartet, Pontifical College Josephinum (St. Turibius Chapel), Columbus, 4/27, 5:30 pm
Peter Richard Conte, Stambaugh Auditorium, Youngstown, 4/28, 4 pm
Bradley Hunter Welch, The Presbyterian Church, Coshocton, 5/5, 3 pm
Christian Lane, Broad Street Presbyterian, Columbus, 5/10, 7 pm

OKLAHOMA

Organized Rhythm (Clive Driskill-Smith, organ, and Joseph Gramley, percussion), Trinity Episcopal, Tulsa, 4/16, 7:30 pm
Dorothy Young Riess, Trinity Episcopal, Tulsa, 4/28, 7:30 pm

OREGON

Bruce Neswick, Trinity Episcopal Cathedral, Portland, 5/3, 7:30 pm

PENNSYLVANIA

Erik Meyer, St. John's Lutheran, Allentown, 4/16, 12:10 pm
Anita Greenlee, Longwood Gardens, Kennett Square, 4/21, 1 pm
Lauridsen: Lux Aeterna; Gjeilo: Sunrise Mass, Bryn Mawr Presbyterian, Bryn Mawr, 4/21, 4 pm
Martin Neary, Calvary Episcopal, Pittsburgh, 4/21, 4 pm
George Bayley, St. John's Lutheran, Allentown, 4/23, 12:10 pm
Young Artists Concert, First Presbyterian, Allentown, 4/28, 3 pm

Tchaikovsky: Liturgy of St. John Chrysostom; Schnittke: Choir Concerto (The Philadelphia Singers), Cathedral Basilica of Sts. Peter and Paul, Philadelphia, 4/28, 3 pm
Simple Gifts (folk trio), St. John's Lutheran, Allentown, 4/28, 4 pm
Daria Burlak, Epiphany Roman Catholic Church, Pittsburgh, 4/28, 7 pm
Michael Baal, St. John's Lutheran, Allentown, 4/30, 12:10 pm
Peter Richard Conte and Jeremy Filsell, organ and piano, Longwood Gardens, Kennett Square, 5/3, 8 pm
Crista Miller, St. Paul Roman Catholic Cathedral, Pittsburgh, 5/3, 8 pm
Harrisburg Singers (Susan Solomon Beckley, conductor; Timothy Koch, accompanist), Trinity Lutheran, Camp Hill, 5/4, 7:30 pm
Choral Concert (St. John's Chancel Choir and Friends), St. John's Lutheran, Allentown, 5/5, 4 pm
Gail Archer, Church of St. Anthony of Padua, Lancaster, 5/5, 4 pm
Choral Festival (David Hill), East Liberty Presbyterian, Pittsburgh, 5/5, 4 pm

SOUTH CAROLINA

Nigel Potts, First Presbyterian, Spartanburg, 4/16, 7:30 pm

TENNESSEE

Matthew Lewis, Christ Church Cathedral, Nashville, 4/19, 7:30 pm
Scott Elsholz, St. Mary's Episcopal Cathedral, Memphis, 4/26, 7 pm
Choral Evensong (Christ Church Cathedral Choir, Jon Johnson, associate organist and choirmaster) and Organ Recital (Jason Farris), Christ Church Cathedral, Nashville, 4/28, 3:30 pm
Jeremy Filsell, Idlewild Presbyterian, Memphis, 5/5, 4 pm
Bálint Karosi, Westminster Presbyterian, Knoxville, 5/10, 8 pm

TEXAS

Stephen Hamilton, Park Cities Baptist, Dallas, 4/18, 7 pm
Organ Plus Members' Recital (Alamo AGO Chapter), St. Paul's Episcopal, San Antonio, 4/21, 3 pm
Choral Evensong, Church of the Incarnation, Dallas, 4/21, 5 pm
Verdi: Requiem, Memorial Drive Presbyterian, Houston, 4/24, 4 pm
Daryl Robinson, First Baptist, Abilene, 4/26, 8 pm
Choral Evensong, Church of the Incarnation, Dallas, 4/28, 5 pm
Ken Cowan, St. Martin's Episcopal, Houston, 5/3, 7 pm
Garrett Martin, Redeemer Presbyterian, Austin, 5/3, 7:30 pm

Kathleen Thomerson, workshop (Contemporary Music for Church Services), Madison Square Presbyterian, San Antonio, 5/4, 9 am

Choral Evensong, Church of the Incarnation, Dallas, 5/5 and 5/12, 5 pm

UTAH

James Welch, Mormon Tabernacle, Salt Lake City, 5/13, 12 noon

VIRGINIA

Joby Bell, Emory and Henry College (Memorial Chapel), Emory, 4/16, 7:30 pm
Andrew Scanlon, Westminster Presbyterian, Charlottesville, 4/19, 8 pm
Daria Burlak, Westminster Presbyterian, Lynchburg, 4/21, 4 pm
Christopher Houlihan, Christ and St. Luke's Episcopal, Norfolk, 5/3, 8 pm
Choral Evensong, St. Mary's Episcopal, Arlington, 5/5, 5 pm
Choral Evensong (Combined Choirs of Christ Episcopal Church, St. Paul's, Ivy, and Emmanuel, Greenwood), Christ Episcopal, Charlottesville, 5/9, 7 pm

WASHINGTON

Timothy Drewes, Christ Episcopal, Tacoma, 4/19, 12:10 pm
Christa Rakich (all Bach), St. Mark's Cathedral, Seattle, 5/3, 7:30 pm

WEST VIRGINIA

Todd Wilson (silent film, The Phantom of the Opera), St. Mark's Methodist, Charleston, 4/19, 7 pm
Peter DuBois, with the West Virginia Symphony Orchestra, Charleston, 5/3 and 5/4, 8 pm

WISCONSIN

Craig Cramer, St. Jude's Catholic Parish, Wauwatosa, 4/21, 3 pm
Christopher Houlihan, Cathedral of St. Joseph the Workman, La Crosse, 4/26, 7:30 pm
Karen Beaumont, Kenwood Methodist, Milwaukee, 5/5, 3:30 pm

CANADA

MANITOBA

Isabelle Demers, Westminster United Church, Winnipeg, 4/28, 7:30 pm

ONTARIO

Ken Cowan, St. Francis Xavier Church, Brockville, 4/23, 7 pm
John Vandertuin, St. Paul's Anglican Cathedral, London, 4/30, 12 noon
Daniel Roth, lecture, Metropolitan United Church, London, 5/4, 7:15 pm; recital, 5/5, 3 pm
Jane Parker-Smith, Metropolitan United Church, Toronto, 5/8, 7:30 pm

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St. Timothy's Episcopal Church, 15757 St. Timothy Rd., Apple Valley, CA 92307. 760-242-2405; e-mail: office@sttimshd.org; Web: www.sttimshd.org. Part-time Organist. Organ: Ahlborn-Galanti Chronicker III. More information is available by contacting the church at the above address.

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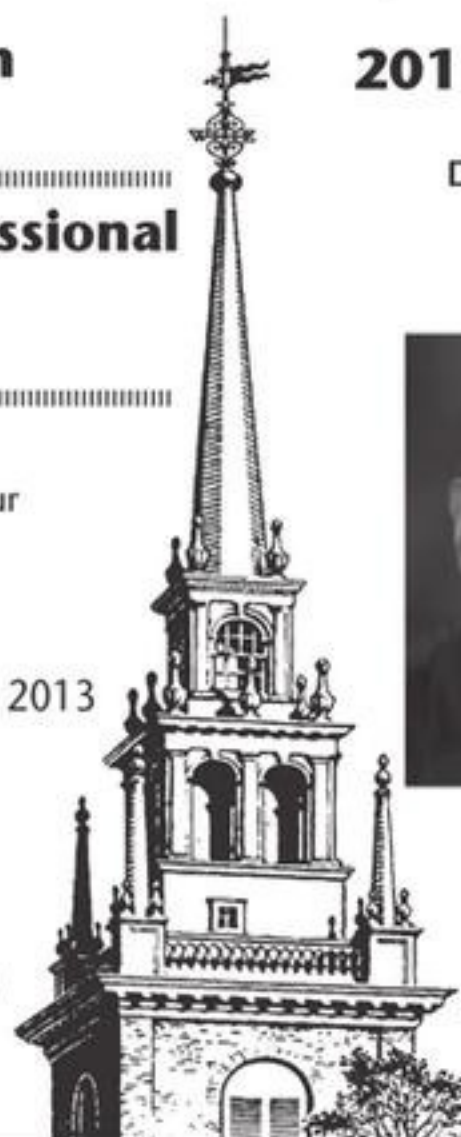
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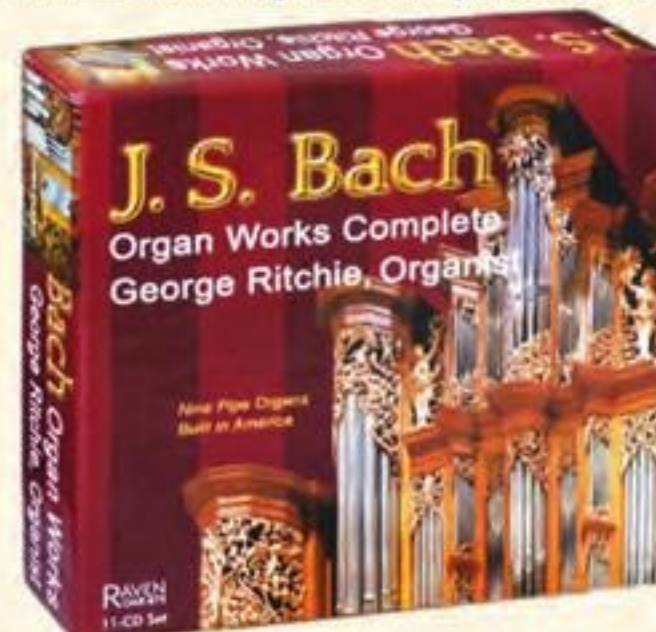
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PROGRAM No. 1309 3/4/2013

In the News... performances on recently inaugurated instruments in Nashville, Chicago, Shreveport, Park Rapids (MN), Victoria (BC) and Tampa.

J. S. BACH: Fantasy in g, BWV 542. CHARLES CALLAHAN: Prelude on *Union Seminary*. JOHN C. HODGSON: Wedding March – Murray Forbes Somerville (2009 Fisk/Covenant Presbyterian Church, Nashville, TN) Raven 931
JAN PIETERSZON SWEELINCK: Variations on *Mein junges Leben hat ein End*. LEO SOWERBY: Prelude on *Picardy*. LARRY J. LONG: Variations on *A Mighty Fortress* – Rhonda Sider Edgington (2011 Wahl/Augustana Lutheran Church of Hyde Park, Chicago, IL) Pipedreams Archive (r. 4/20/12)
ZACHARY WADSWORTH: *Resignation*. GEORGE SHEARING: *Come away to the skies*. AL TRAVIS: *Amazing grace*. MARCEL DUPRÉ: *Placare Christe servulis*, fr *Tombeau de Titelouze*, Op. 38, no. 16 – Jonathan Ryan (2011 Parkey/Cathedral of Saint John Berchmans, Shreveport, LA) Raven 941
DAN LOCKLAIR: *Rubrics* – Catherine Rodland (2011 Berghaus/St. John Lutheran Church, Park Rapids, MN) Pipedreams Archive (recorded 6/12/11)
BACH: *Allemande*, fr Pastorale, BWV 590. RUTH WATSON HENDERSON: Chromatic Partita – Maxine Thévenot (2005 Wolff/Christ Church Cathedral, Victoria, BC) Raven 929
J. S. BACH: Prelude & Fugue in b, BWV 544. MARIA THERESIA von PARADIS: Sicilienne. DAN LOCKLAIR: The Aeolian Sonata (*Aus tiefer Not - Shalom - Laudate Dominum*) – Haig Mardirosian (2010 Dobson/Sykes Chapel, University of Tampa, FL) Pipedreams Archive (recorded 9/11/11)

PROGRAM No. 1310 3/11/2013

Maximum Reger, Finesse and the Fury... though his pages often contain a tumult of notes, Max Reger's compositions also encompass magical moments of reflection and compassion.

MAX REGER: Toccata (vi.), Intermezzo (iii.) & Fugue (vii.), fr Suite No. 2 in g, Op. 92 – Kirsten Sturm (2003 Sandtner/St. Martin's Cathedral, Rottenburg am Neckar) Naxos 8.572821
REGER: Chorale-preludes, fr Op. 79b (*Ein feste Burg; Morgenglanz der Ewigkeit; Christ ist erstanden; Mit Fried und Freud ich fahr dahin*) – Hans-Jürgen Kaiser (1877 Sauer-1994 Rieger/Fulda Cathedral) Naxos 8.572466
REGER: *Kyrie eleison* (No. 7) & *Gloria in excelsis* (No. 8), fr 12 Pieces, Op. 59 – Josef Still (1974 Klais/Trier Cathedral) Naxos 8.555905
REGER: 2 Songs (*Meine Seele ist still zu Gott; Ehre sei Gott in der Höhe*) – Dorothea Ohly-Riese, alto; Gotthold Schwarz, baritone; Rolf Schönstedt (1991 Rieger/Musikhochschule, Herford, Germany) Thorofon 2336
REGER: *Komm, süßer Tod* – Gerd Zacher (1900 Walcker/Evangelical Church, Essen-Werden) Aeolus 10411

REGER: Introduction & Passacaglia in d (1899) – Martin Welzel (1974 Klais/Trier Cathedral) Naxos 8.570455
REGER: Toccata & Fugue in d, Op. 129, nos. 1 & 2 – Hans Uwe Hielscher (1982 Oberlinger/Market Church, Wiesbaden) Organophon 90190
REGER: 2 Songs, Op. 105 (*Ich sehe dich in tausend Bildern; Meine Seele ist still zu Gott*). HUGO WOLF (trans. Reger): *Gebet*, fr Mörike Lieder – Patricia Kent, soprano. REGER: Fantasie & Fugue in d, Op. 135b – Kim Kasling (1961 Holtkamp/St. John's Abbey, Collegeville, MN) Pipedreams Archive (r. 9/21/07)
REGER: Chorale Cantata No. 4, *Meinen Jesum lass ich nicht* – Stuttgart Chamber Choir & Ensemble/Frieder Bernius, director; Ingeborg Müller-Ney, soprano; Wolfgang Dallmann (DaCamera Studio, Heidelberg) Amati 9301

PROGRAM No. 1311 3/18/2013

Bach, Old and New... the great master, Johann Sebastian, provokes our understanding of historic tradition as well as our sense of adventure.

J. S. BACH: Prelude in E-flat, BWV 552; *Dies sind die heiligen zehn Gebot*, BWV 678 – Matteo Messori (1737 Treutmann/Abbey Church, Grauhof) Brilliant Classics 94201
BACH: Prelude in G, BWV 568; 3 Chorale-preludes (*Wosoll ich fliehen hin*, BWV 694; *An Wasserflüssen Babylon*, BWV 653; *Wir Christenleut*, BWV 612) – Jean Guillou (1988 Kleuker-Steinmeyer/Tonhalle, Zürich) Dorian 90149/50
BACH: Prelude & Fugue in c#, BWV 849, fr WTC Book 1 – Louis Thiry (1970 Koenig/Reformed Church, Auteuil) Arion 468306
BACH (arr. Timm): Jazz Prelude in c# (after BWV 849) – Reiko Brockelt, saxophone; David Timm (1899 Sauer/St. Thomas Church, Leipzig) Profil 04087
BACH: Prelude & Fugue in C, BWV 547 – Anthony Newman (1976 Henderson & Wilson/Wooster School, Danbury, CT) Vox 5013
BACH: Prelude & Fugue in d, BWV 539 – Robert Noehren (1966 Noehren/St. John the Evangelist Cathedral, Milwaukee, WI) Fleur de Lis 0101
BACH: Partita, *Ach, was soll ich Sünder machen*, BWV 770 – Ewald Kooiman (1732 Andreas Silbermann/St. Maurice Abbey, Ebersmünster) Aeolus 10761
BACH: Chorale-prelude, *Wachet auf, ruft uns die Stimme*, BWV 645; Minuet, fr French Suite in E-flat, BWV 819 – Lisa Rydberg, violin; Gunnar Idenstam (harmonium) Gazell 1092
BACH: Contrapunctus No. 13a/b, fr *Art of Fugue*, BWV 1080 – Joan Lippincott (2008 GoArt-Casparini/Christ Church, Rochester, NY) Gothic 49278
BACH (arr. Imbert): *Crucifixus*, fr Mass in b, BWV 232 – Raphael Imbert, saxophone; André Rossi (2003 Daldasso/Parish Church, Bouc Bel Air, France) Zig-Zag Territories 80101
BACH (trans. De Jong): Prelude on *Ach Gott, vom Himmel sie' darein*, BWV 2 – Euwe & Sybolt de Jong (1927 Müller/Jacobijnerkerk, Leeuwarden)

Westra Media 2

PROGRAM No. 1312 3/25/2013

Let the Round Earth Rejoice... with hymns, chorales, chants and organ solos, we reflect on spring's rebirth at Easter.

ROBERT WILLIAMS: *Jesus Christ is Risen Today* – Palmer Memorial Choir & Brass/Brady Knapp, director/Ann Frohbeiter (1991 Fisk/Palmer Memorial Episcopal Church, Houston, TX) Palmer Church 2003
FLOR PEETERS: Symphonic Fantasy on an Easter Plainsong, Op. 13 – Peter Van de Velde (1891 Schyven/Our Lady's Cathedral, Antwerp, Belgium) Aeolus 10711
ANTON HEILLER: *Ecce lignum crucis* – Klemens Schnorr (1964 Rieger chancel organ/Freiburg Cathedral, Germany) Motette 13236
GERALD NEAR: 4 Hymn Preludes (*Immortal, invisible; Vater unser im Himmelreich; O Traurigkeit; Christ ist erstanden*) – Steven Egler (1997 Casavant/Central Michigan University, Mount Pleasant, MI) White Pine 203
GERREHANCOCK: *The Saviour Redeems the World* (improvisation on *Ubi caritas and Vexilla Regis prodeunt*) – Gerre Hancock (1962 Austin/Cathedral of St. Joseph, Hartford, CT) Pro Organo 7233
LILI BOULANGER: *Pie Jesu* – Magali Léger, soprano; Carolyn Shuster Fournier (1894 Cavaillé-Coll/Church of St. Antoine, Paris) Ligia Digital 0109206.09
JAMESMACMILLAN: *Christus vincit* – Westminster Cathedral Choir/Martin Baker, conductor; Andrew Reid (1932 Willis/Westminster Cathedral, London) Hyperion 67219
JOHANN MICHAEL BACH: *Jesus Christus, unser Heiland* – Michael Harris (1724 Schröter/St. Peter's Church, Wandersleben) Priory 1001
GEORG BÖHM: 2 Chorale-preludes on *Christ lag in Todesbanden* – Friedhelm Flamme (1735 Creutzburg/St. Cyriacus Church, Duderstadt, Germany) cpo 777.501
JEAN TITELOUZE: *Exultet coelom* – Les Chantres du Roy; Yves-G. Préfontaine (1699 Tribout/Church of St. Martin de Seurre, Cote d'Or, France)
BERT MATTER: Partita, *Ich ruf zu dir* – Johan Luimes (1643 Bader-1814 Timpe-1996 Reil/St. Walburg Church, Zutphen, The Netherlands)
HELMUT WALCHA: 3 Chorale-preludes (*O armer Sünder; Jesu, deine Passion; Christ ist erstanden*) – Wolfgang Rübsam (2004 Brombaugh/First Presbyterian Church, Springfield, IL) Naxos 8.572911
TORSTEN NILSSON: 3 Chorales on texts by Anders Frostenson, Op. 44 – Mona Julsrud, soprano; Björn Kåre Moe (1949 Marcussen/Oscar's Church, Stockholm, Sweden) BIS 924
G.F. HANDEL: *Worthy is the Lamb – Amen*, fr *Messiah* – Wells Cathedral Choir and School Chamber Orchestra/Matthew Owens, conductor; Jonathan Vaughan (1974 Harrison/Wells Cathedral, England) Regent 343

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AN AMERICAN CONCERT

MR. C. MORTIMER WISKE gave what he was pleased to call an American concert at the Brooklyn Academy of Music last night. How any human being with knowledge enough to discern the difference between B-flat and a North River sloop could dare to produce some of the compositions that figured on Mr. Wiske's program must forever remain as deep and insoluble a mystery as the political confidence of Gov. Hill or the Gutermuth murder. But the fact remains that Mr. Wiske did produce some of his dreadful stuff, and equally the fact remains that he cannot in the future claim serious consideration from those whose duty it is to separate musical wheat from chaff.

The American composer is at the present time receiving a good deal of attention, and there are American writers of music who deserve it, but they are not E[llsworth].C. Phelps, John M. Loretz Jr., C. Henshaw Dana, or, so far as last night's concert is concerned, Frederic Brandeis. Mr. Brandeis was represented on the program by his *Humpty Dumpty's Funeral March, Dream*, from the *Emancipation Symphony* overture, and C. Henshaw Dana by his "Salve Regina." The production of all these compositions was numbers revealed the fact that none of the composers had the faintest idea of orchestration. Such scoring never was heard before, and, let us hope, will never be heard again. Mr. Brandeis's composition was the least offensive of the lot. Mr. Phelps's was simply inanity backed by ignorance. Mr. Loretz's was driveling idiocy. Mr. Wiske must be possessed of a windbag in place of a brain that he could stand up and conduct such rot.



The only American numbers on the program that were the work of musicians were Robert Thallon's melodious and neatly instrumented *Evening Song* for strings, Harry Rowe Shelley's new violin concerto, Dudley Buck's *Romanza* for four horns and orchestra, Americo Gori's *Marie Waltzes*, and Otto Floer-sheim's *Consolation*. The last-named piece was appropriately placed near the end of the program. Mr. Shelley's violin concerto contains some good melody, especially in the Andantino, but it is surprising that the composer, who has real musical ability in certain directions, did not display a greater mastery of the art of writing for the orchestra. It is an indisputable fact that this concerto would be far more effective if the scoring were better. As it is, the orchestral part is weak and without color. The Andantino is mellifluous and at times dramatic, and the thematic material of the other two movements is not without force and vivacity. The work was beautifully performed by Maud Powell, whose tone was strong and brilliant and whose bowing was vigorous. Her stopping was generally sure, though there were some passages in which it was uncertain.

Dudley Buck's *Romanza* for four horns and orchestra was the first American composition on the list in which any mastery of orchestral writing was shown, but it cannot be said that there was any inspiration in the thought of the composition. There are no words at hand to express the disgust that Henshaw Dana's "Salve Regina" inspired. It was a pitiable exhibition of puerile incompetency. It was sung by one Charles H. Thompson, who is said to be a tenor. Such singing as he did last night was intolerable to gods or men.

The star of the evening was Minnie Hauk, who sang "Elsa's Dream" from *Lohengrin* in a manner that would have made Wagner's hair stand on end. It was the acme of absurdity and when, on recall, she supplemented it with "Way down upon the Sewanee River," sung miserably and accompanied by herself dreadfully, the Rubicon was crossed, and the Gaul of utter foolishness was entered.

Where Mr. Wiske gathered the audience that attended his concert is a question which cannot be answered easily. It applauded everything and anything. It even gave Mr. Thompson a double recall, which was the transcendentalism of ignorance. The only thing that can be said is that the audience and the concert were worthy of each other.

"Amusements," *New York Times* (Feb. 24, 1891), p. 4



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